

SPECIAL EDITION

# STAR WARS<sup>®</sup>

INSIDER



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2013 SPECIAL EDITION



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"For over a thousand generations, the Jedi Knights were the guardians of peace and justice in the Old Republic. Before the dark times, before the Empire." —Obi-Wan Kenobi, *Star Wars*, 1977

**W**elcome to the fourth incredible *Star Wars Insider* special edition magazine! We've looked back and chosen some of the greatest features and interviews from the pages of *Insider*, including features about the classic movies, and the Expanded Universe. We've got interviews with the talented folk from in front of and behind the camera, and some incredible articles that explore everything from the mysterious truth behind the Force to the prototype toys that never made it into stores.

If you're a fan of Boba Fett—and most folk around these parts are—we've got a revealing look back on the history of this popular and much-loved character, whose story continues to be broadened in all sorts of intriguing ways in *Star Wars: The Clone Wars*.

Fans of the Expanded Universe will enjoy the amazing story of Dark Horse comics' *Star Wars* line, with all three parts presented here for the first time.

We have some intriguing new material as well. Kenneth Colley, also known as Admiral Piett, shares some Imperial secrets from the sets of both *The Empire Strikes Back* and *Return of the Jedi*. Respected *Star Wars* author Timothy Zahn shares some of his favorite memories of the saga, while Jason Fry, author of the recent book *Star Wars: The Essential Guide to Warfare*, suggests his list of the most important leaders in the *Star Wars* galaxy. We're also celebrating an incredible 10 years of *Bantha Tracks* with an exclusive look at a decade of *Star Wars* fandom.

Whether you're a new fan of the saga thanks to *Star Wars: The Clone Wars* or a die-hard since 1977, this is the place to be!

May the Force be with you... Always.

Jonathan Wilkins,  
Editor

# STAR WARS

SPECIAL EDITION 2013

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# Boba A Gun





# a Fett:

## ty Hunter's Journey

[by Leland Y. Chee]

THE TANGLED PAST OF BOBA FETT IS A STRIKING EXAMPLE OF JUST HOW MESSY STAR WARS EXPANDED UNIVERSE CONTINUITY CAN GET. HIS EARLY LIFE REMAINED A MYSTERY UNTIL THE MID-1990S, WHEN CLUES TO HIS PAST AS A JOURNEYMAN PROTECTOR FROM CONCORD DAWN BECAME HIS OFFICIAL BACK-STORY FOR A TIME. BUT WHEN EPISODE II REVEALED BOBA FETT AS THE UNALTERED CLONE OF A BOUNTY HUNTER NAMED JANGO FETT, HIS PAST HAD TO BE COMPLETELY REWRITTEN. IN CELEBRATION OF BOBA FETT'S APPEARANCE IN *THE CLONE WARS* ANIMATED SERIES, *INSIDER* TAKES A LOOK BACK AT OVER 30 YEARS OF BOBA FETT'S EVER-CHANGING HISTORY.

### NOVEMBER 1978

An 11-minute animated segment of *The Star Wars Holiday Special* produced by Nelvana Studios introduced Boba Fett to a nationwide audience, a year and a half before the release of *The Empire Strikes Back*. In that story, he befriended Luke Skywalker only to later reveal himself as an agent of Darth Vader.



### 1979



Kenner Products announced a mail-away offer for a free Boba Fett action figure. Card backs printed with the description of a rocket-firing Fett were covered up with a sticker that provided hints at Fett's role in the *Star Wars* sequel after the missile-firing feature had to be abandoned for product-safety reasons.



## MAY 1980

Boba Fett made his movie debut in *The Empire Strikes Back*. Though he spoke only four lines in the entire film, he immediately entered the pantheon of favorite *Star Wars* characters. Fett made good on the promise of being a threat to Han Solo when he loaded the carbonite-frozen scoundrel into the cargo hold of *Slave I* for delivery to Jabba the Hutt.



STAR WARS™

By Russ Manning and Don Christensen



## JUNE 1980

Boba Fett made his first appearance in *Star Wars* fiction in the *L.A. Times Syndicate* daily newspaper strip story arc entitled "The Frozen World of Ota," by Russ Manning and Don Christensen. Ignoring the events of the *Holiday Special* cartoon, Luke Skywalker once again met Boba Fett for the first time.

## FEBRUARY 1983

A flashback in Marvel Comics' *Star Wars* #68 by David Michelinie linked Boba Fett to the Mandalorian supercommandos who fought in the Clone Wars.

## SEPTEMBER 1985



Boba Fett made a second animated television appearance in the *Droids* cartoon episode entitled "Race to the Finish," again produced by Nelvana. In this story, crime lord Sise Fromm hired Fett to hunt down speeder racer Thall Joben. According to official *Star Wars* timelines, the *Droids* series took place before Fett's appearance in the *Holiday Special*, and yet in both stories R2-D2 and C-3PO supposedly met Boba Fett for the very first time.

## NOVEMBER 1994



The *Star Wars Galaxy Series Two Trading Cards* featured a card with art by Dan Brereton depicting the artist's interpretation of Boba Fett with white hair, pointed ears, and goatee. Whether this was the official canon version of Fett without the helmet was left open for debate.



## NOVEMBER 1996



### BOBA FETT

**SPECIES:**  
Human

**SEX:**  
Male

**HAIR COLOR:**  
Unknown

**EYE COLOR:**  
Unknown

**HEIGHT:**  
1.8 meters

**HOMEWORLD:**  
Unknown

**POLITICAL AFFILIATIONS:**  
Free-lance bounty hunter

**WEAPON(S) OF CHOICE:**  
Mandalorian battle armor and various weapons

**VEHICLE OF CHOICE:**  
Kuat System's Engineering limited-production, high-speed Firespray-class ship  
Slave I MandalMotors Pursuer enforcement ship  
Slave II

**FIRST APPEARANCE:**  
Star Wars Holiday Special

The Boba Fett entry in the *Essential Guide to Characters* by Andy Mangels was the first attempt to reconcile all of Boba Fett's previous appearances into a single continuity, despite numerous contradictions. The entry revealed for the first time that Boba Fett had been a Journeyman Protector from Concord Dawn. This back-story foreshadowed original material from the upcoming *Star Wars Tales* anthologies that wouldn't be released until 1996.

## DECEMBER 1996



*Tales of the Bounty Hunters* "The Last One Standing: The Tale of Boba Fett" by Daniel Keys Moran showed a glimpse of Boba Fett's past life as Jaster Mereel, a man convicted of murder. Mereel would shed his identity to become Boba Fett, though his acquisition of his Mandalorian armor is presented as a mystery, without reference to the Clone Wars flashback suggested in the earlier Marvel Comics. One peculiar scene from that story provides unusual personal insight into Fett's character. When presented with the companionship of the enslaved Princess Leia as a gift from Jabba the Hutt, Fett revealed his views on premarital relations as amoral.

## JANUARY/ FEBRUARY 1997



The *Star Wars: A New Hope* and *Return of the Jedi* Special Editions added newly-filmed shots featuring Boba Fett. In *A New Hope*, Boba is with Jabba's retinue in Docking Bay 94 looking for Han Solo. In *Jedi*, a quick shot of Boba Fett flirting with one of Jabba's dancers had fans rethinking Fett's previous views on premarital relations.

## APRIL 1997

Boba Fett featured prominently in the *Shadows of the Empire* multimedia storyline, most notably in the six-issue comic series by John Wagner. These comics focused on Fett's battles with fellow bounty hunters including IG-88, Bossk, 4-LOM, and Zuckuss to claim the bounty on Han Solo.



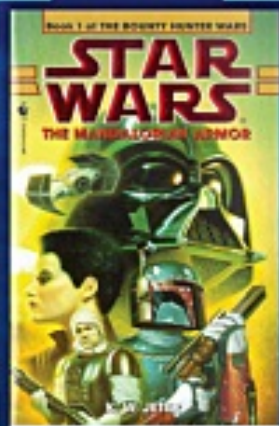
## MARCH 1998



*Rebel Dawn* by A. C. Crispin, part three of the Han Solo novel trilogy, featured Fett's early interactions with Solo and Lando Calrissian. Delving deeper into the intertwined pasts of Fett and Solo, Boba was the bearer of bad news, telling Solo of the death of Solo's ex-girlfriend, Shira Brie.

## JULY 1998

*Bounty Hunter Wars #1: The Mandalorian Armor* by K.W. Jeter featured Boba Fett's involvement in bringing down the Bounty Hunters' Guild. We also learn about one of the more unique partners in Boba Fett's early career—D'harhan, a bounty hunter with a blaster for a head.





## APRIL 1999

In *Boba Fett: Enemy of the Empire* #4, again by John Wagner, the bounty hunter narrowly escaped with his life after facing off against Darth Vader on the planet Mar'x Minor.



1999-2002



As George Lucas developed the script for *Attack of the Clones*, it became clear that Boba Fett's early EU history would have to be completely overhauled, if not discarded entirely. During the development of the *Star Wars* Bounty Hunter video game and the tie-in comic *Jango Fett: Open Seasons*, the writers at LucasArts came up with a way to pay homage to Boba's previous history while keeping in line with Lucas' vision. It would now be Jango Fett who was born on Concord Dawn. Jaster Mereel would evolve into a separate Mandalorian character who adopted Jango.

## DECEMBER 2000

*Star Wars Underworld* #1-5 by Mike Kennedy and Carlo Meglia showed Boba working for Jabba among several teams of scoundrels and bounty hunters, including Han Solo, Lando Calrissian, Greedo, Bossk and Dengar in the search for the Yavin Vassilika. In a strange twist, Fett's role was to protect the competitors.



Though originally approved as an *Infinities* story not necessarily a part of the official *Star Wars* canon, "Outbid but Never Outgunned" from *Star Wars Tales* #7 by Beau Smith revealed Boba Fett's relationship with a female bounty hunter named Sintas, with the implication that Boba and Sintas had a child together. An article in *Star Wars Insider* would eventually make Fett's child, named Ailyn Vel, a part of official continuity. Ailyn would later be featured in the novel *Legacy of the Force: Bloodlines*, set 40 years after the events of *A New Hope*.



## MARCH 2002

The Jango Fett and Zam Wesell one-shots by Ron Marz showed glimpses of domestic life on Kamino with young Boba playing with his toys as his father Jango drops by in between bounty hunter missions.



## APRIL 2002

The six-book Boba Fett junior novel series from Scholastic started off with *Boba Fett: The Fight to Survive* by Terry Bisen depicting events leading up to and through Episode II *Attack of the Clones*. With Elizabeth Hand penning books 3-6, the series followed the now fatherless Boba and his constant struggles in a galaxy engulfed by the Clone Wars. Plotlines included Boba Fett flying *Slave I* under the tutelage of Aurra Sing, and Fett's ongoing vendetta against Mace Windu. To further complicate matters, Fett harbored one of the galaxy's greatest secrets—that Count Dooku, leader of the Confederacy, was also known as Tyrannus, the man who hired Jango to be the host for the clone army.







## MAY 2002



The theatrical release of *Attack of the Clones* finally gave us George Lucas's true vision of Boba Fett's past as the clone of Jango Fett, the galaxy's greatest bounty hunter and the template for the Republic's mysterious clone army.

## AUGUST 2002

Though *Infinities: The Empire Strikes Back* #2 took a "What If?" approach to *Star Wars* continuity, this was the first post-Episode II appearance of an adult Boba Fett without his helmet. Other licensed products featuring Fett without the helmet included a Boba Fett 3 3/4" action figure from Hasbro and a Boba Fett Mimobot USB drive.



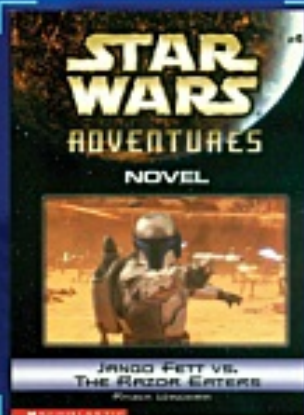
## JANUARY 2003



*Star Wars Empire* #4: "Betrayal" showed Boba coming to the aid of Darth Vader shortly before the events of *A New Hope*, with any past rivalries behind them.

## APRIL/MAY 2003

Available through the Scholastic Book Clubs, Episode II Adventures #4: *Jango Fett vs. the Razor Eaters* and Episode II Adventures #5: *The Shape-Shifter Strikes* by Ryder Windham showed Jango and Boba prior to the events of *Attack of the Clones*. The plots pitted the Trandoshan father-son duo of Cradossk and Bossk against the father-son duo of Jango and Boba Fett.



## APRIL/JULY 2005

Depicting events between Episodes III and IV, *Last of the Jedi* #1: *The Desperate Mission* and *Last of the Jedi* #2: *Dark Warning* by Jude Watson featured Boba Fett and the blaster-headed D'harhan hunting the Jedi.



## JULY 2009

One piece of Season Two concept art for Boba Fett appeared in *The Art of Star Wars: The Clone Wars* book that debuted at San Diego Comic-Con International in 2009.





# DARK HORSE RISING

DANIEL WALLACE DISCOVERS HOW DARK HORSE COMICS REINVIGORATED THE *STAR WARS* SAGA!

**“W**e wanted to create sequels to the movies we loved,” says Mike Richardson, the comics fan and entrepreneur who challenged publishing giants Marvel and DC in 1986 when he founded Dark Horse Comics—one of the most successful independent publishers in the industry. Though it was Marvel who first got the ball rolling on *Star Wars* comics in the 1970s and 1980s, Dark Horse revitalized the license in the early 1990s and proved it could do as good if not better a job than either of the “Big Two.”

“The *Star Wars* comics that came before us tended to look like other comic books,” explains Richardson. “They were line art with a four-color process and an inker putting in the black outline. It looked very traditional. They also had giant rabbits with ray guns. That, for me, didn’t really suit the *Star Wars* universe that well. [At Dark Horse] we wanted to make it very cinematic and as close to the films as possible.”

One of the challenges at Marvel was that they had their own universe to worry about. Over the

decades, Marvel had built up an interconnected superhero setting populated by such characters as Spider-Man, Captain America, and the Hulk. By necessity, *Star Wars* took a secondary role, but Richardson vowed to make it the centerpiece of his company’s portfolio if he could bring the license to Dark Horse. “I knew the potential that *Star Wars* had and I knew that Marvel wasn’t realizing it,” he says. The proof that Dark Horse could do it came by developing other popular sci-fi movies into hit comics in the late 1980s.

“We wanted to achieve higher sales than the new character launches we were doing, and thought we could do it by taking movies and creating sequels to them,” he says. “It was a shortcut to creating established characters, because it takes years to build up a Superman or a Spider-Man.” Up until that point, comics based on movies tended to be straight adaptations, or received only a fraction of company attention, which limited their potential. “At the time nobody cared about comics based on movies.”

ILLUSTRATION BY JEFFREY L. BROWN FOR ENTERTAINMENT WEEKLY





REPUBLIC



FORMAN

THE DEATH STAR IS A MASSIVE SPACE STATION THAT SERVES AS THE PRIMARY BATTLESTATION OF THE GALACTIC EMPIRE. IT WAS DESIGNED BY ARCADUS MAXIMILIAN AND BUILT BY GALACTIC INDUSTRIES.





Richardson worked with 20th Century Fox to secure the comic rights to the *Aliens* franchise, and put out a six-issue *Aliens* mini-series in 1988. It was a monster hit. "We went through six printings and sold hundreds of thousands of copies, and did it in a way that wasn't normally done at that time—a six-issue series that really was the next movie."

With *Aliens* in Dark Horse's stable, Richardson next acquired the rights to *Predator*, another major property from 20th Century Fox. Richardson and Dark Horse staffers started brainstorming sequel ideas immediately after a screening of the film. "We walked out of the theater and said, 'What about the Predator in the steel jungle, on the hottest day of the year?'" he says. The *Predator* comic once again continued the story rather than adapting it.

"We had problems with getting the likeness rights to Arnold Schwarzenegger, so we put his character in the hospital with radiation sickness and picked it up with somebody else in the city," says Richardson.

After racking up further success with *Aliens* vs. *Predator* (14 years before the movie franchise did the same thing), Richardson and Dark Horse turned their full attention to *Star Wars*.

"I'm a *Star Wars* geek from the old days," he says. "When I was in college, we used to sit around and say, 'What do you want to do tonight? Let's go see *Star Wars*!' I saw it 19 times in the theaters, and I considered it the crown jewel of all licensed properties." Richardson contacted Lucy Wilson in Lucasfilm's new publishing division and made an impassioned pitch for the then-dormant comic license.

"I told her how we would do it differently than Marvel," he recalls. "It would have a different look and be very cinematic. It would be the sequel [to *Return of the Jedi*]. Lucy had seen a proposal at Marvel that had gone nowhere, attached to [writer] Tom Veitch and [artist] Cam Kennedy. I immediately contacted both of them and we started discussing a comic book sequel to the movies called *Dark Empire*."





# THE DARK HORSE YEARS

The early years of Dark Horse shaped the Expanded Universe and produced some of the best spin-off stories of all time. Here's the easiest ways to get your hands on these tales:

## Dark Empire (1991-1992)

The landmark six-issue series is widely available as a trade paperback, and also appears in the hardcover collection *Luke Skywalker: Last Hope for the Galaxy*.

## Classic Star Wars (1992-1994)

The Al Williamson stories (issues #1-20) have been collected in three trade paperbacks: *Classic Star Wars: In Deadly Pursuit*, *Classic Star Wars: The Rebel Storm*, and *Classic Star Wars: Escape to Hoth*. Also available are *Classic Star Wars: The Early Adventures* (written and illustrated by Russ Manning), and *Classic Star Wars: Han Solo at Stars' End* (featuring an adaptation of the Brian Daley novel with art by Alfredo Alcalá).

## Tales of the Jedi, The Golden Age of the Sith, Fall of the Sith Empire (1993-1997)

The initial 1993 series, published as *Tales of the Jedi*, is collected in the 400-page *Star Wars Omnibus: Tales of the Jedi Volume 1* as Ulic Qel-Droma and the Beast Wars of Onderon and The Saga of Nomi Sunrider. Also included are both of the "Sith Empire" series.

## Dark Empire II (1994-1995)

The six-issue series has been collected in trade paperback form, but seek out the trade paperback's second edition—it includes the two-issue wrap-up *Empire's End*.

## Star Wars: Droids (1994-1997)

*Star Wars Omnibus: Droids* collects the entire series in one 440-page volume, including the storylines The Kalarba Adventures, Rebellion, Season of Revolt, and The Protocol Offensive, as well as the rare "Artoo's Day Out."

## Tales of the Jedi: The Freedon Nadd Uprising, Dark Lords of the Sith, The Sith War, Redemption (1994-1998)

The rise and fall of Exar Kun is told in these tales, all of them reprinted in the 464-page *Star Wars Omnibus: Tales of the Jedi Volume 2*.

## River of Chaos (1995)

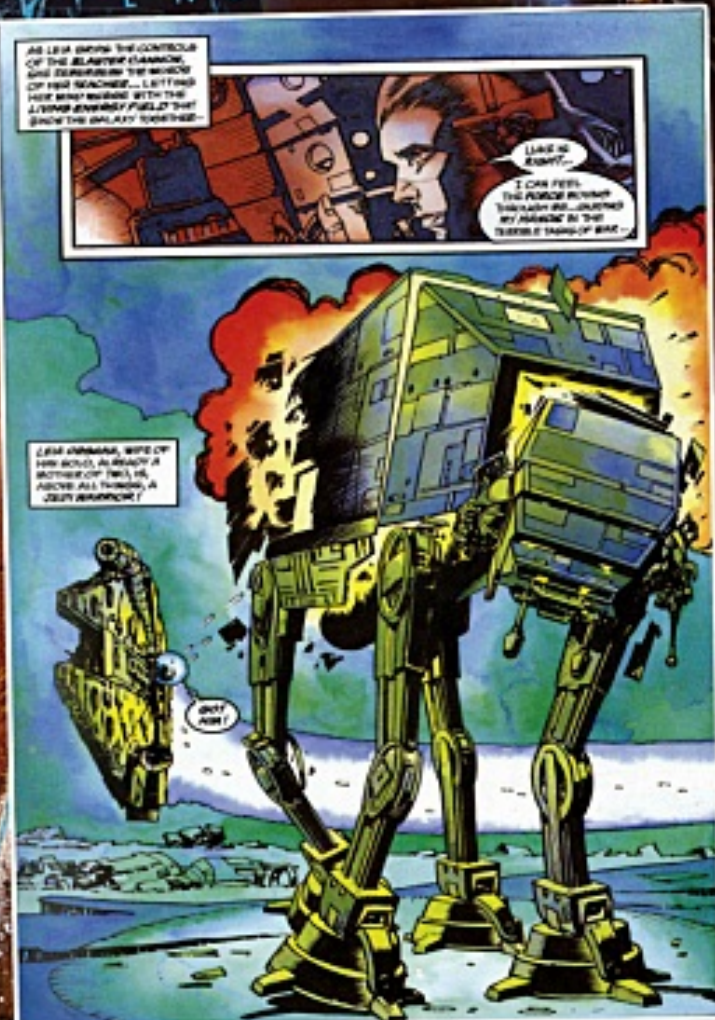
This four-issue Princess Leia mini-series went uncollected for years until its recent inclusion in *Star Wars Omnibus: Early Victories*. This 336-page volume also includes the stories *Vader's Quest*, *Splinter of the Mind's Eye*, *Shadow Stalker*, and *Tales from Mos Eisley*.

## Heir to the Empire, Dark Force Rising, The Last Command (1995-1998)

These adaptations of the Thrawn trilogy are individually available as trade paperbacks and have recently been compiled in a single hardcover volume on sale this December (see story this issue).

## X-Wing Rogue Squadron (1995-1998)

The entire series is available in three separate Omnibus editions (each between 300-360 pages), sold as *Star Wars Omnibus: X-Wing Rogue Squadron* Volumes 1-3.



Richardson's acquisition of the *Dark Empire* project helped tip the scales in his favor, and before he knew it Dark Horse was officially the *Star Wars* comics publisher. *Dark Empire* would be the company's first release.

"Cam Kennedy was the perfect artist for *Dark Empire*," says Richardson. "He had spectacular painted scenes of the ships, characters, and action. It was gorgeous, like watching a Technicolor film of the movie frames. And Tom wrote a story that took place right after the third movie that had Luke fall into the spell of the dark side. In the end, *Dark Empire* was the most successful series we'd ever done."

A sequel to *Dark Empire* with the same creative team soon found its place in the planning cycle. At the same time, Dark Horse began exploring other ways to push *Star Wars* boundaries. This took them far outside the movies—4,000 years outside!

"We were very interested in stories focusing on the past of the Jedi and not the same characters," says Richardson. "Moving out of the Luke Skywalker time period felt like it needed to be a separate series, and clearly labeled so people didn't get confused." That became *Tales of the Jedi*, a series set during the heyday of the Old Republic when the Jedi Knights numbered in the tens of thousands and the galactic frontier ran wild with danger. *Tales of the Jedi* soon became its own mini-franchise, spawning sequels and spin-offs (*Dark Lords of the Sith*, *The Freedon Nadd Uprising*, *Fall of the Sith Empire*) and eventually paving the way for projects from other licensees set during the same era, including the 2005 video game *Knights of the Old Republic* and the upcoming MMORPG, *The Old Republic*.



By the mid-1990s, Dark Horse had become the most prominent player in the *Star Wars* Expanded Universe next to book publisher Bantam. Richardson, who saw cross-promotional opportunities, secured the rights to the comics adaptations of Bantam's bestselling *Star Wars* novels *Heir to the Empire*, *Dark Force Rising*, and *The Last Command* by Timothy Zahn. All three were strong sellers, prompting Richardson to look toward the novels as potential talent pools.

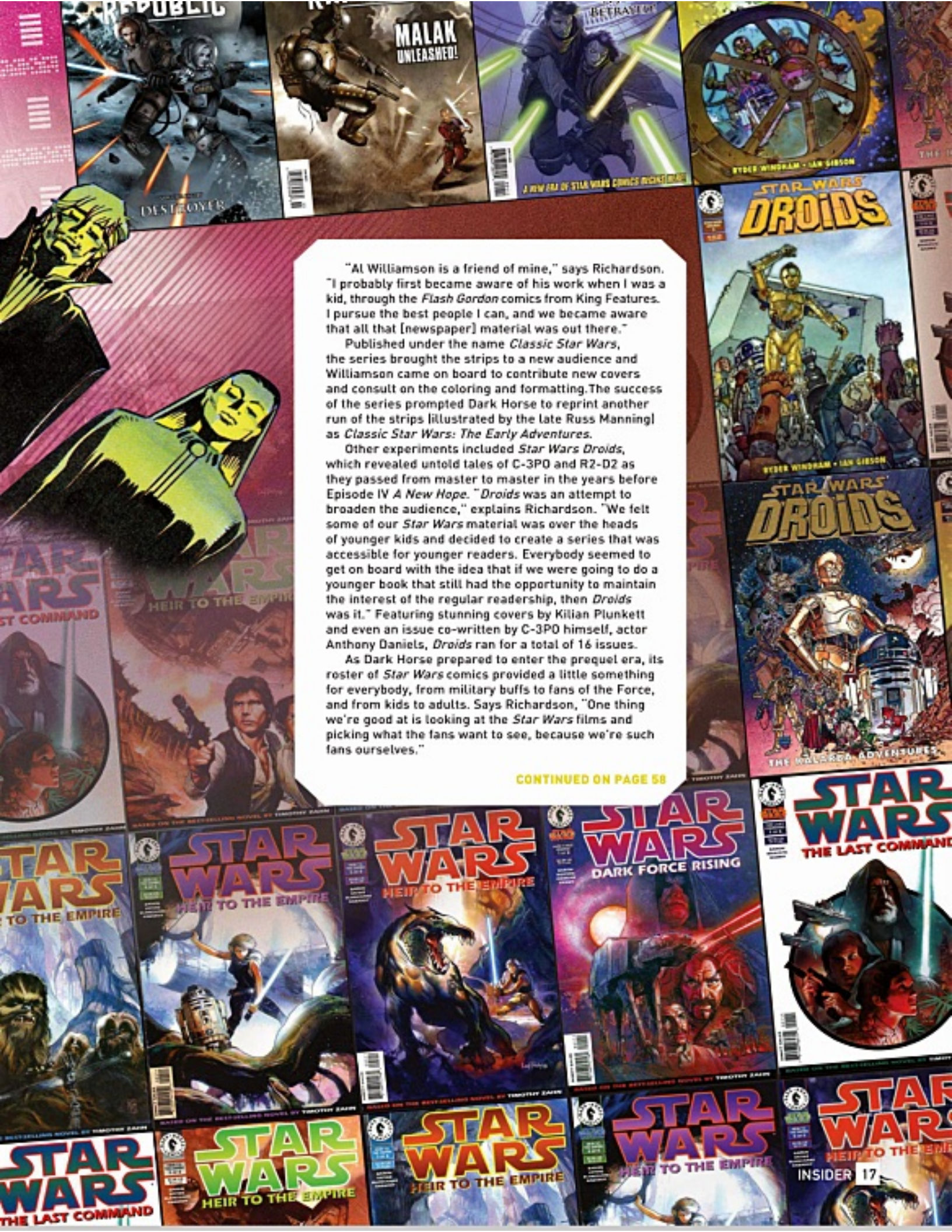
"We went after some of the authors who had done *Star Wars* novels," he says, including Michael Stackpole, writer of Bantam's *X-Wing* series. Stackpole's novels combined intense space dogfights with the big-cast camaraderie of a starfighter squadron, something that had the potential to translate well into the comics medium. *X-Wing Rogue Squadron*, written by Stackpole, debuted in 1995 and enjoyed a 35-issue run.

"We thought *X-Wing* would be a great military title," says Richardson. It was one more element in Dark Horse's plan to diversify its *Star Wars* line, or as Richardson puts it, "to create different tones and different elements."

One of those elements had first appeared in the *Star Wars* Expanded Universe during the time of the classic trilogy. From 1979-1984, *The Los Angeles Times Syndicate* distributed a daily *Star Wars* newspaper strip throughout the U.S. and Canada. The strips had long been out of print when Dark Horse made arrangements to collect and reprint the portion of the run illustrated by the legendary Al Williamson [see *Star Wars Insider* issue 112].







"Al Williamson is a friend of mine," says Richardson. "I probably first became aware of his work when I was a kid, through the *Flash Gordon* comics from King Features. I pursue the best people I can, and we became aware that all that [newspaper] material was out there."

Published under the name *Classic Star Wars*, the series brought the strips to a new audience and Williamson came on board to contribute new covers and consult on the coloring and formatting. The success of the series prompted Dark Horse to reprint another run of the strips illustrated by the late Russ Manning as *Classic Star Wars: The Early Adventures*.

Other experiments included *Star Wars Droids*, which revealed untold tales of C-3PO and R2-D2 as they passed from master to master in the years before Episode IV *A New Hope*. "Droids was an attempt to broaden the audience," explains Richardson. "We felt some of our *Star Wars* material was over the heads of younger kids and decided to create a series that was accessible for younger readers. Everybody seemed to get on board with the idea that if we were going to do a younger book that still had the opportunity to maintain the interest of the regular readership, then *Droids* was it." Featuring stunning covers by Kilian Plunkett and even an issue co-written by C-3PO himself, actor Anthony Daniels, *Droids* ran for a total of 16 issues.

As Dark Horse prepared to enter the prequel era, its roster of *Star Wars* comics provided a little something for everybody, from military buffs to fans of the Force, and from kids to adults. Says Richardson, "One thing we're good at is looking at the *Star Wars* films and picking what the fans want to see, because we're such fans ourselves."

CONTINUED ON PAGE 58



# STAR RETRO WARS

## WHAT A WOOKIEE!

HAN SOLO'S OLD PAL CHEWBACCA HAS INSPIRED SOME OF THE MOST VARIED STAR WARS COLLECTIBLES AROUND!

WORDS & PICTURES: GUS LOPEZ

**D**espite missing out on a medal at the Yavin ceremony, Chewbacca is a fan favorite and is represented by hundreds of *Star Wars* collectibles.

[1] One of the most iconic items is the tankard designed by Jim Rumpf. As one of the earliest *Star Wars* collectibles, this Chewbacca mug sold by California Originals is said to be one of George Lucas' favorite early *Star Wars* items.



[2] Chewbacca was one of the first four *Star Wars* action figures released as part of Kenner's Early Bird Set in early 1978. Using Kenner's process at the time, which remains largely unchanged to the present day, the original Chewbacca action figure was first sculpted in wax before going through additional stages on its way toward the final model.



The Chewbacca action figure remained unchanged from 1978 through 1985. Kenner updated the card photo during the *Return of the Jedi* release and later bundled Chewie with an aluminum coin for the Power of the Force line.



[3] One of the earliest signs of Wookiee fever was the "Wookies [sic] Need Love Too" bumper sticker. This early sticker showed a common misspelling of Wookiee. A more contemporary version of Wookiee mania was this "Flash If You Love Wookies!"



sign used in the 2008 film, *Fanboys*. This misspelled sign appears in one scene and was later corrected in the scene where the fanboys attempt their drive-by antics.

# WOOKIES NEED LOVE TOO





[4] To promote food products, Chewbacca would take some unusual forms, including a Kinder Eggs blue hippopotamus and a yellow M&M. The Chewie M&M appeared as different collectibles, including, figurines and plush toys.

Perhaps the best-suited product placement for Chewie was on boxes of "Chewy Choc Chip" muesli bars from Goodman Fielder in New Zealand for *Revenge of the Sith*. Finally, a product where Chewie promotes something that's actually chewy!



[5] For *Return of the Jedi*, Chewbacca finally appeared on his own Underoos set, a must-have item among well-dressed boys of the 1980s. To complete the Chewie apparel theme, kids could wear these Chewbacca slippers with plastic heads. While Wookiees can tear arms out of sockets when they lose, they also make darn good fuzzy slippers!



[6] Fans were thrilled to see Chewbacca reappear in the *Star Wars* saga in *Revenge of the Sith*. Lucasfilm created a special Chewbacca statue as a gift for employees. A more elaborate full body statue in a glass jar was made by Industrial Light & Magic mainly for use as a corporate gift.



[7] Chewbacca also appeared on the Lucasfilm 2001 holiday greetings card as an ambassador for peace in a turbulent year.



[8] Chewie may have found his calling in collectibles as a cell phone cover. Bundled in a set sold by Orange in the United Kingdom, this Chewbacca cell phone cover with Wookiee fur and bandolier was a stylish way to keep your cell phone warm and safe!



8





PROFILE:  
PALPATINE



# PALPATINE

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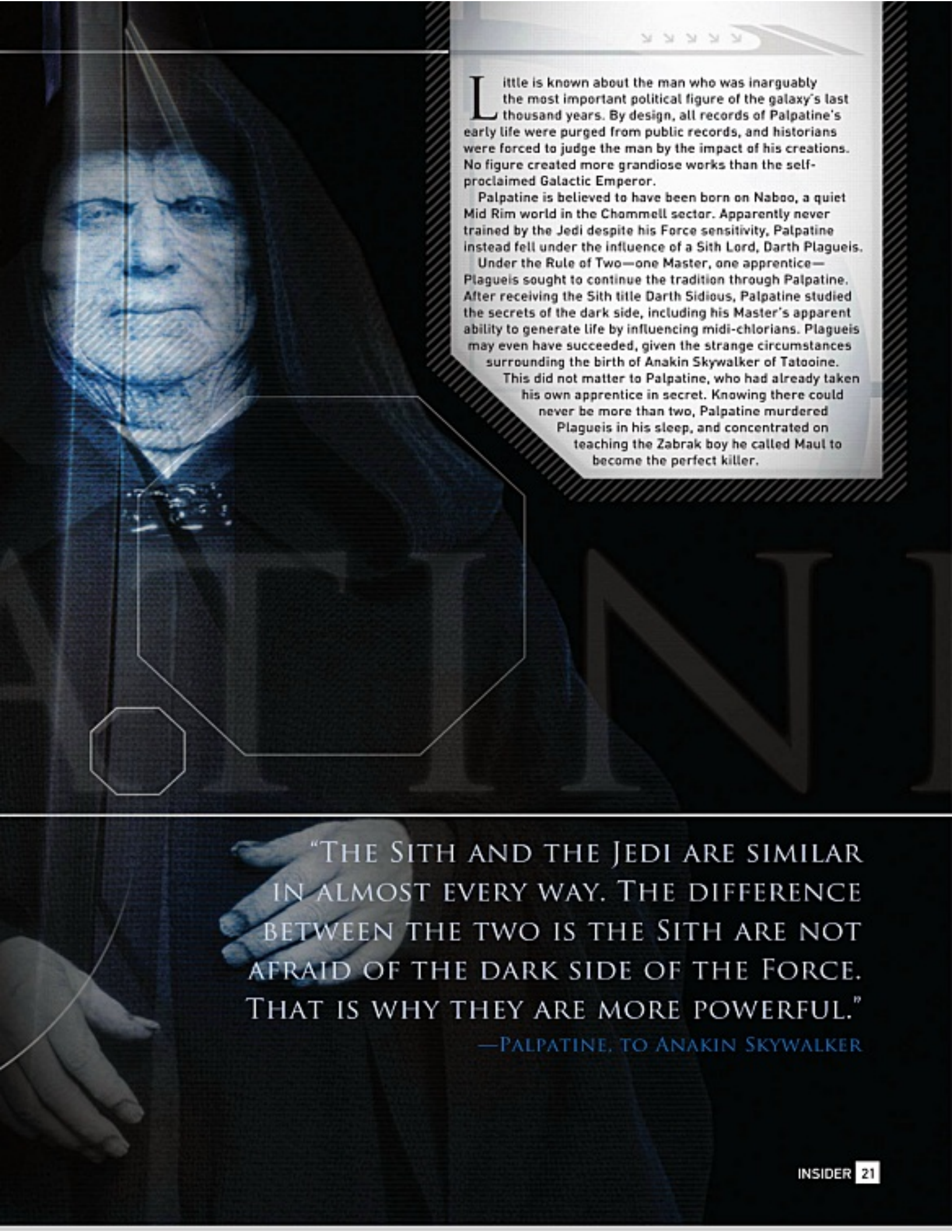


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A PROFILE BY DANIEL WALLACE







Little is known about the man who was inarguably the most important political figure of the galaxy's last thousand years. By design, all records of Palpatine's early life were purged from public records, and historians were forced to judge the man by the impact of his creations. No figure created more grandiose works than the self-proclaimed Galactic Emperor.

Palpatine is believed to have been born on Naboo, a quiet Mid Rim world in the Chommell sector. Apparently never trained by the Jedi despite his Force sensitivity, Palpatine instead fell under the influence of a Sith Lord, Darth Plagueis.

Under the Rule of Two—one Master, one apprentice—Plagueis sought to continue the tradition through Palpatine. After receiving the Sith title Darth Sidious, Palpatine studied the secrets of the dark side, including his Master's apparent ability to generate life by influencing midi-chlorians. Plagueis may even have succeeded, given the strange circumstances surrounding the birth of Anakin Skywalker of Tatooine.

This did not matter to Palpatine, who had already taken his own apprentice in secret. Knowing there could never be more than two, Palpatine murdered Plagueis in his sleep, and concentrated on teaching the Zabrak boy he called Maul to become the perfect killer.

"THE SITH AND THE JEDI ARE SIMILAR IN ALMOST EVERY WAY. THE DIFFERENCE BETWEEN THE TWO IS THE SITH ARE NOT AFRAID OF THE DARK SIDE OF THE FORCE. THAT IS WHY THEY ARE MORE POWERFUL."

—PALPATINE, TO ANAKIN SKYWALKER





PROFILE

DOK JOK JOK JOK JOK

## A DOUBLE LIFE

Palpatine maintained a double life, winning an election for Senator of the Chommell sector and relocating to Coruscant. His fellow politicians believed the new provincial could be safely ignored, but Palpatine possessed a gift for forging alliances and isolating his critics. His friends included Wilhuff Tarkin and Jedi Master Jorus C'baoth, while his aides Sate Pestage and Kinman Doriana covered up any evidence of impropriety.

Palpatine helped engineer the assassination of the Trade Federation directorate on Eriadu, and in his guise as Sidious he convinced the surviving Trade Federation leaders to blockade Naboo. The blockade and subsequent invasion brought Queen Amidala to Coruscant, where Palpatine convinced her to introduce a vote of no-confidence in Supreme Chancellor Valorum. When the crisis ended, Palpatine had lost Maul to Obi-Wan Kenobi's blade, but had gained something far more valuable—the chancellorship of the Republic. The Naboo incident also saw the public emergence of Anakin Skywalker, who Palpatine saw as a potential future apprentice.

Palpatine convinced the dissident Jedi Dooku to join his cause, giving him the title Darth Tyranus. While Dooku helped secure a clone army and spread the seeds of Separatism, Palpatine engineered the destruction of the Outbound Flight Project to kill the Jedi on board. The incident put him in contact with Thrawn, who would later be his greatest Grand Admiral.

After winning reelection twice, Palpatine convinced the public he should remain in office to oppose the Separatist movement of Count Dooku. With Palpatine and Dooku playing the roles of opposing commanders and plotting behind the scenes, the Senate gave the Supreme Chancellor emergency war powers. Palpatine used them to requisition the clone army that Dooku had set up, and the Clone Wars began.



PALPATINE







## DESCRIPTION

As Senator and Supreme Chancellor, Palpatine was an appealing but unremarkable politician who seemed too small for the scale of the events that surrounded him. This was by design. His fight with Mace Windu revealed a different Palpatine, one with a face twisted and scarred to match his inner spirit. As the Emperor, Palpatine wore a black robe that hid his face in shadow. Although he employed others to do his dirty work, Palpatine was a stunning fighter, able to defeat multiple Jedi Masters in lightsaber combat.



# ENDGAME

Over the next three years Palpatine and Dooku kept the war carefully balanced so that neither side gained a clear advantage, but that the maximum number of Jedi perished in the crossfire. By the time of Palpatine's "kidnapping" at the hands of General Grievous, the war was at an end—and Palpatine didn't need Dooku anymore. In a lightsaber duel, Anakin Skywalker killed the Count and cleared the field for his own ascension into the ranks of the Sith. Skywalker proved his worth by assisting Palpatine in killing Mace Windu, and then led the raid on the Jedi Temple after receiving his new Sith name, Darth Vader. Not even Yoda could stop Palpatine's sinister plans, as the new Emperor exterminated most of the remaining Jedi by issuing Order 66 and announcing to the galaxy that the war's close marked the Empire's beginning.

Only one thing dimmed Palpatine's triumph. Darth Vader had lost a battle with Obi-Wan Kenobi at Mustafar, and required a cybernetic rebuild. His apprentice would now be more machine than man. Palpatine began considering replacements.

Meanwhile, the galaxy entered a golden age—for some. Renamed Imperial Center, Coruscant became the seat of Human High Culture, and Star Destroyers and TIE fighters maintained the security of the Core. Life was far less appealing for non-humans, who found themselves herded into segregated zones or conscripted to toil on the Death Star project. Some citizens protested, but Palpatine moved swiftly against any hint of rebellion. He would have executed the core of the Rebel leadership if not for the interference of Starkiller, Darth Vader's secret apprentice.

With the completion of the Death Star, Palpatine felt confident in dissolving the Imperial Senate. Though the battle station was destroyed during the Battle of Yavin, a bright spot in the defeat was the discovery of Vader's son Luke Skywalker. As the Rebel Alliance grew, Palpatine remained fixated on Skywalker as a replacement for Vader and ultimately lured the Rebels into a trap at Endor. There, aboard the second Death Star, he tried to turn Skywalker to the dark side of the Force. Skywalker's refusal so enraged Palpatine that he shot Sith lightning from his fingertips, painfully and slowly torturing him. But Vader hurled Palpatine to his death, using the last moments of his life to save his son.

In the following years Palpatine returned in a series of clone bodies, striking out at the New Republic using superweapons including the World Devastators and the Galaxy Gun, but ultimately succumbed to the deterioration of his clones and vanished into the Force forever.



PALPATINE





# INTERROGATION DROID!



STAR WARS INSIDER GOES BENEATH THE ARMOR OF BOUNTY HUNTER-IN-TRAINING BOBA FETT AND LEARNS WHAT DANIEL LOGAN THINKS OF HIS FELLOW CLONES, HIS FALLEN FATHER, AND WHY HE'S TOUGHER THAN ANAKIN SKYWALKER! WORDS: CHRIS SPITALE



Boba Fett: Ready for leaks and tough questions!

Who would win if young Boba met young Anakin for a playground fight?  
Boba of course! Anakin did grow up to be Darth Vader, but as a kid he was kind of a wimp. I think he would go crying back to his mom after Boba showed him who was the boss in the playground! I think Boba would take Anakin's lunch money as well. No blue milk for Anakin.

If they were cloning Daniel Logan, what trait would they likely alter?  
I'd maybe be a bit taller. Six feet would be nice. Other than that, clone away!

If you had clones of yourself running around, what kind of mischief would they cause?

Well, since I seem to get into enough mischief for an army already, I can only imagine what an army of clones of me would do! I would put them all to work. That way I could sit back home and relax. Plus, I would call George Lucas and let him know I could save him a bundle on CG clones.

What was it like for Boba growing up where all of your playmates were carbon copies of himself?  
No one makes fun of how you look! And at roll call at school, if you wanted to play hooky you could get one of your buddies to step in for you. However, the downside was there were no girls!

What were the drawbacks to living on a rain-soaked planet like Kamino?  
The leaks! The people of Kamino were great at cloning, but not the best roofers.

Was it hard getting a learning permit for *Slave I*?  
Actually, since Boba was an exact clone of Jango, he got away with using Jango's license.



**NAME:** DANIEL LOGAN  
**ALIAS:** YOUNG BOBA FETT

**FIRST APPEARANCE:** *Star Wars: Episode II Attack of the Clones*

Which lessons did Boba regret not learning from Jango?  
Unfortunately for Boba, he ignored some of the jet pack lessons. Look what happened to him at the Sarlacc pit on Tatooine.

What was the worst thing about being an orphaned bounty hunter?  
Trying to take over the family business at such a young age! Boba could not fit into the armor right away, and getting insurance on *Slave I* for a 10-year-old is very expensive.

If Aurra Sing is your animated maternal figure, which bounty hunter is most paternal?  
Obviously that would be Jango, but since he has been taken away from Boba by Mace Windu, second best would have to be Bossk. He did go to jail with Boba. I know later they have some issues, but for the time being, Bossk will do.

How do you think Boba's faring in the big house?  
He has taken over that prison, formed his own gang, and has a cushy job in the library. And instead of writing on toilet paper, he sends out toilet paper with holograms attached. ☺

INTERROGATION DROID: DANIEL LOGAN





# MY STAR WARS

DAVE ELSEY WAS THE CREATURE SHOP CREATIVE SUPERVISOR ON *REVENGE OF THE SITH*. HIS OTHER MARVELOUS MAKEUP EFFECTS WORK INCLUDES *LITTLE SHOP OF HORRORS*, *X-MEN: FIRST CLASS*, AND OSCAR-WINNING WORK ON JOE JOHNSTON'S *THE WOLFMAN*.  
INTERVIEW: JONATHAN WILKINS

## When did you first become aware of *Star Wars*?

I remember exactly when! My Uncle Len read in the newspaper that an amazing new film was coming out, and that people were standing in lines around the cinema to see it. I must have been around 10 years old, but the little film critic in me said, "I bet it won't be as good as *Logan's Run*." I was wrong!



## Can you recall your reaction to the first *Star Wars* film?

I saw it the week it came out. I think my mum took me to see it. They were the hot tickets in town so I don't know how she got them, but, as always, somehow she did. My reaction was that of someone struck by lightning. It changed my whole world; I ate and slept *Star Wars* from that point on.



## Do you have a favorite scene?

I was always kind of in love with seeing R2-D2 and C-3PO in the desert at the beginning. The idea of robots in the desert seemed so unusual to me. I also loved the Cantina sequence.

Where did you sign your first *Star Wars* autograph?  
In Indianapolis, at a *Star Wars* Celebration convention. It was a lovely experience.



## What's your favorite *Star Wars* movie and why?

I still think the first one is a masterpiece. Everything works, and it also has Peter Cushing in it!





**Can you reveal an exciting fact about yourself that fans won't know?**

When I was making up Ian McDiarmid as the Emperor (above) we used to watch movies. Ian and I both love Hammer horror, and we watched lots of those, especially enjoying the villains and monsters. Sometimes Christopher Lee would come in and tell stories, too. I was almost unable to work!



**If you could choose to have Darth Vader throttle anyone, who would it be?**

A director or two spring to mind....



**Where is the strangest place you've been recognized?**

I was standing outside Universal Studios, by the big globe logo, and some people were taking a photo. I moved out of the way, but to my confusion, they kept re-framing the picture with me in it. This happened several times until they said it was me they were photographing as they recognized me! I was very embarrassed. I let them take the picture, and then fled!

**Do you have a favorite Star Wars toy?**

It's the lightsaber. Before they were available, I made my own out of a flashlight which I'd added other bits to. One day, I discovered that if I went into a dark room and threw some talc into the air, the light that came out of it was like a laser beam! Two hours later, I turned on the light to discover my bedroom had turned into a talcum powder re-creation of Hoth. I was in a lot of trouble!

I also vividly remember finding a scrap of paper on the floor from a magazine in the school playground. It was an ad for the little figures that were coming out. From that moment, my parents' lives revolved around getting me some of those figures! My mother came through and, after standing in line yet again with me, she bought the first ones to hit the stores. We got them from Hamleys in London. Many more trips to the shop followed.











# 10

## ◀ GREAT MILITARY LEADERS ▶

THE *STAR WARS* GALAXY'S MIGHTY STARFLEETS AND VAST ARMIES DON'T COMMAND THEMSELVES—THEY NEED STRONG LEADERS WHO CAN GRASP THE INTRICACIES OF HUGE BATTLES WHILE REMAINING CALM IN THE FACE OF IMMINENT DEATH.

IN *STAR WARS: THE ESSENTIAL GUIDE TO WARFARE* THE ROSTER OF LEADERS INCLUDES ADMIRALS AND GENERALS, AS WELL AS POLITICAL MASTERMINDS WHOSE STRATEGIC GENIUS HELPED CREATE EMPIRES OR TRANSFORM WARFARE. JASON FRY SUGGESTS 10 OF THE BEST... AND THE MOST RUTHLESS.

### 1 ADMIRAL ACKBAR

A Mon Calamari warrior, starship designer, master tactician, and organizational genius, Admiral Ackbar made the Alliance into a formidable fighting force, then oversaw its transformation into the New Republic military. He won key victories at Endor and Bilbringi, and liberated Coruscant twice. As more than one New Republic officer put it, "Skywalker destroyed the Emperor, but Ackbar destroyed the Empire."

Ackbar served Mon Cala's king during the Clone Wars, then spied for the Alliance while enslaved by the Empire. When Mon Cala threw off the Imperial shackles, he led the planet's rebuilt fleet, then brought that fleet into the Alliance. In battle he was cautious and conservative, with a mastery of administrative and technical details that made him a highly effective commander. In the final years of Ackbar's life, he drafted the war plan that turned the tide against the Yuuzhan Vong.

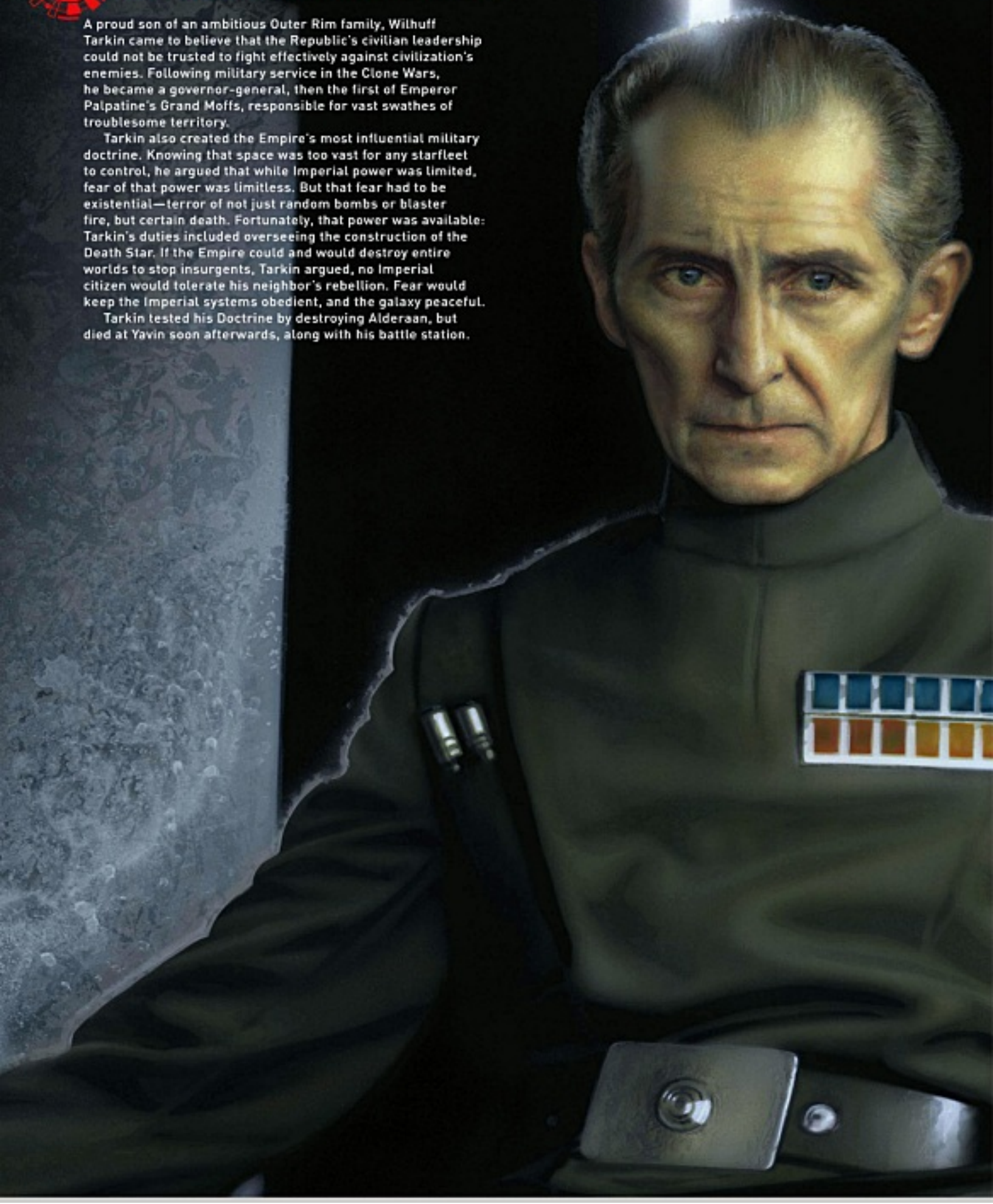


## 2 GRAND MOFF TARKIN

A proud son of an ambitious Outer Rim family, Wilhuff Tarkin came to believe that the Republic's civilian leadership could not be trusted to fight effectively against civilization's enemies. Following military service in the Clone Wars, he became a governor-general, then the first of Emperor Palpatine's Grand Moffs, responsible for vast swathes of troublesome territory.

Tarkin also created the Empire's most influential military doctrine. Knowing that space was too vast for any starfleet to control, he argued that while Imperial power was limited, fear of that power was limitless. But that fear had to be existential—terror of not just random bombs or blaster fire, but certain death. Fortunately, that power was available: Tarkin's duties included overseeing the construction of the Death Star. If the Empire could and would destroy entire worlds to stop insurgents, Tarkin argued, no Imperial citizen would tolerate his neighbor's rebellion. Fear would keep the Imperial systems obedient, and the galaxy peaceful.

Tarkin tested his Doctrine by destroying Alderaan, but died at Yavin soon afterwards, along with his battle station.





## GRAND ADMIRAL THRAWN 3

The Chiss outcast Mitth'raw'nuruodo was one of the Emperor's most valuable servants, as well as one of the least appreciated. Known within the Empire as Thrawn, he destroyed many threats in the Unknown Regions, safeguarding galactic civilization from threats it didn't even know existed. Palpatine made Thrawn a Grand Admiral, but the New Order's anti-alien bias denied him much of the credit he deserved for tactics and leadership.

Four years after the Battle of Endor, Thrawn returned and took command of forces loyal to the Imperial Remnant. He engineered an ingenious campaign to undermine and defeat the New Republic, using fear and deception to magnify the threat and effectiveness of his military capabilities.

A decisive victory seemed within his grasp at Bilbringi in 9 ABY, but he was betrayed by a Noghri bodyguard and slain. His forces fragmented, but years later the mere rumor of his return was enough to throw the galaxy back into disarray.





## 4 XIM THE DESPOT

A pirate prince from the Tion Hegemony who lived 25,000 years before the rise of the Empire, Xim conquered a huge swath of territory despite living in an era when hyperdrives were limited and navigation difficult. The line between history and legend has become hopelessly blurred, but tales of the Despot speak of his vanity and ceaseless aggression, as well as his canny creation of an empire with vast fleets, droid armies and highly efficient war ministries.

Xim's empire crumbled when he challenged the Hutt empire—he was defeated at the Third Battle of Vontor, and died a Hutt slave. But despite his ruinous end, the Despot's name and deeds proved immortal—every child of Luke Skywalker's era knew of Xim.

## 5 ADMIRAL NANTZ

The New Republic kept the stooped, cadaverous Firmus Nantz away from politicians and civilians whenever possible, fearful that the brutally candid admiral would once again say something insensitive or offensive about his latest military campaign. But while Nantz was terrible at public relations, he excelled at war.

As the leader of the First Fleet after the Battle of Endor, Nantz helped mastermind the New Republic drive into the Core worlds, smashing pirate nests and isolating Imperial warlords until they could be surrounded and destroyed. Nantz's string of victories included Abraxas, Glova, Moorja, Bannistar Station, Glom Tho, and Bomis Koori. His campaign liberated the galaxy's Western Reaches and put the New Republic in an excellent position for the liberation of Coruscant.



## 6 MANDALORE THE INDOMITABLE

The early Republic kept a wary eye on the Mandalorian clans who dwelled beyond the frontier, but raids by these alien nomads were rare events—until the coming of Mandalore the Indomitable. Around 4027 BBY, the Taung warrior and clan leader had a vision while on the mysterious world of Shogun. Obeying the revelation he'd received, Mandalore the Indomitable ordered the clans to make invasion plans.

Mandalore's Crusaders overran Republic worlds such as Nevoota, Basilisk, and Kuar, then took aim at the carbonite-rich Empress Teta system. There, in 3996 BBY, he duelled the fallen Jedi Ulic Qel-Droma, and was defeated. Honoring the terms of their duel, the Mandalorians served Qel-Droma in his assault on Coruscant at the climax of the Great Sith War. Mandalore the Indomitable died at Dxun, but the Mandalorians would soon renew their assault on the Republic.







## REVAN 7

A generation after the Great Sith War, the Republic staggered under the burden of raids by Mandalorian Neo-Crusaders. The Jedi Council refused to be drawn into the conflict, but many Jedi disagreed sharply with this decision, arguing that the Order was abdicating its duty to the people of the galaxy.

Such Jedi became known as the Revanchists, and their leader is remembered by the moniker Revan. Together with his ally Malak, Revan spurred the Jedi to serve the Republic's military forces, eventually taking command of the war against the Mandalorians. Where others had lost their nerve, Revan relentlessly ground down the Mandalorians in battle after battle, accepting the terrible price in lives and finally cornering and defeating them at Malachor V in 3960 BBY. His later life would turn tragic, but at the time he was heralded as the Republic's savior.

## PERS PRADEUX 8

A Pius Dea admiral, Pers Pradeux was a key part of the Renunciate conspiracy to overthrow the Contispex Chancellors. In the 10970s BBY, Pradeux turned the remote planet Prefsbelt IV into a hidden base for Renunciate navy officers, from which they plotted the downfall of the Pius Dea Faithful. After the Pius Dea's defeat at Uquine, he led the effort to reorganize and rebuild the Republic Navy.

Prefsbelt IV served as the chief Naval Academy for the Republic, Empire, New Republic and Galactic Alliance, with each new generation of cadets keeping alive traditions dating back to Pradeux's time. At the center of the Academy lies Castle Pradeux, and on the night before graduation, each midshipman pays a ritual visit to the Naval Crypt and the tomb of the Father of the Navy.

## GAR STAZI 9

Defiant, determined, and fearless, the Galactic Alliance Admiral Gar Stazi escaped the Imperial ambush at the Battle of Caamas in 130 ABY, taking his surviving warships and becoming a guerrilla fighter. Leading from the bridge of the *Indomitable*, Stazi proved equally adept at fleet actions and supply raids, and became the living symbol of the Alliance. He would die rather than kneel to the Sith, and his officers and pilots would die for him.

At least publicly, Stazi was allergic to sentimentality. When the Mon Calamari shipyards were about to fall into Sith hands, he ordered his warships to cripple them. And when he realized help from Roan Fel's Empire was critical to defeating the Sith, he put aside his resentments of those who betrayed him and accepted them as allies.



## GILAD PELLAEON 10

The epitome of a naval officer, Gilad Pellaeon spent his life aboard warships, serving the Republic, Empire, Imperial Remnant and the Galactic Alliance. While never an ardent supporter of the New Order's policies, his belief in order, discipline, continuity and tradition kept him loyal to the Navy and unable to imagine joining the Rebellion.

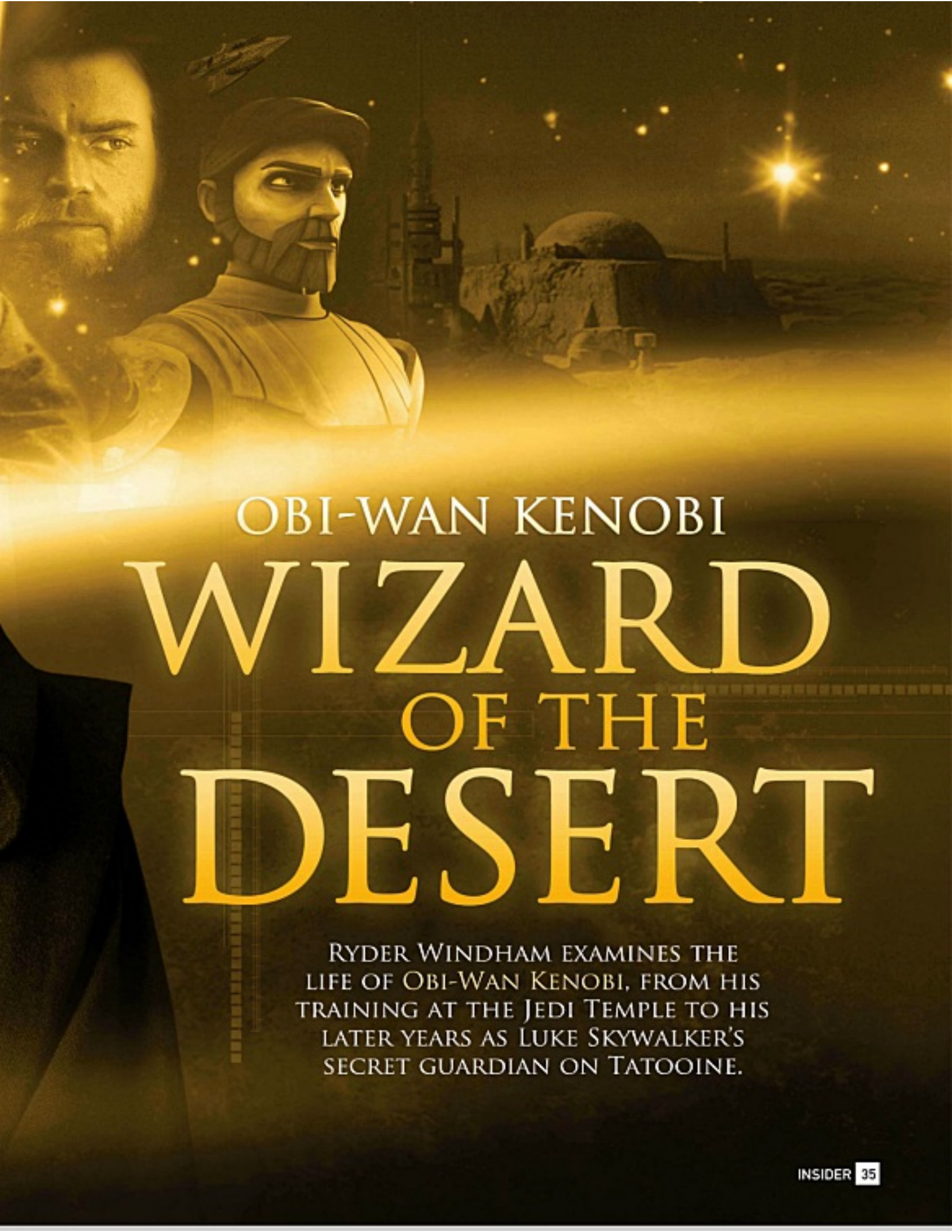
Serving under Grand Admiral Thrawn showed Pellaeon he could never be in Thrawn's league as a strategist, but it also taught him the value of flexibility—and, perhaps, a certain amount of ambition. He tired of power-hungry Moffs and warlords, and eventually learned to dictate to them rather than reflexively accepting their orders. Pellaeon was assassinated in 41 ABY, during the Second Galactic Civil War. By then he was almost universally respected—generations later, Pellaeon-class Star Destroyers patrolled the space lanes. 🍷









A composite image featuring Obi-Wan Kenobi on the left and a stylized, clay-like version of him on the right. They are set against a golden-hued desert background with a bright sun or star in the upper right, distant structures, and a small spacecraft in the sky.

# OBI-WAN KENOBI WIZARD OF THE DESERT

RYDER WINDHAM EXAMINES THE  
LIFE OF OBI-WAN KENOBI, FROM HIS  
TRAINING AT THE JEDI TEMPLE TO HIS  
LATER YEARS AS LUKE SKYWALKER'S  
SECRET GUARDIAN ON TATOOINE.





## THE EARLY YEARS

**D**etails about Obi-Wan Kenobi's origins remain vague, but like most Jedi of his time, he was an infant when he was taken from his family and conscripted into the Jedi Order, and spent his formative years at the Jedi Temple on Coruscant.

Tutored by Master Yoda and trained in lightsaber combat by Cin Drallig, Obi-Wan was considered a quick learner, skilled fighter, and dedicated pupil. However, he became increasingly anxious as his 13th birthday approached, for the Order maintained that younglings over the age of 13 years were too old to be trained to become Jedi Knights. He knew that if a Jedi did not select him as a Padawan learner, he would be assigned to the Jedi Agricultural Corps, and spend the rest of his days tending sick crops.

## OBI-WAN KENOBI PROFILE

**Homeworld:** Unknown

**Born:** 57 BBY

**Species:** Human

**Gender:** Male

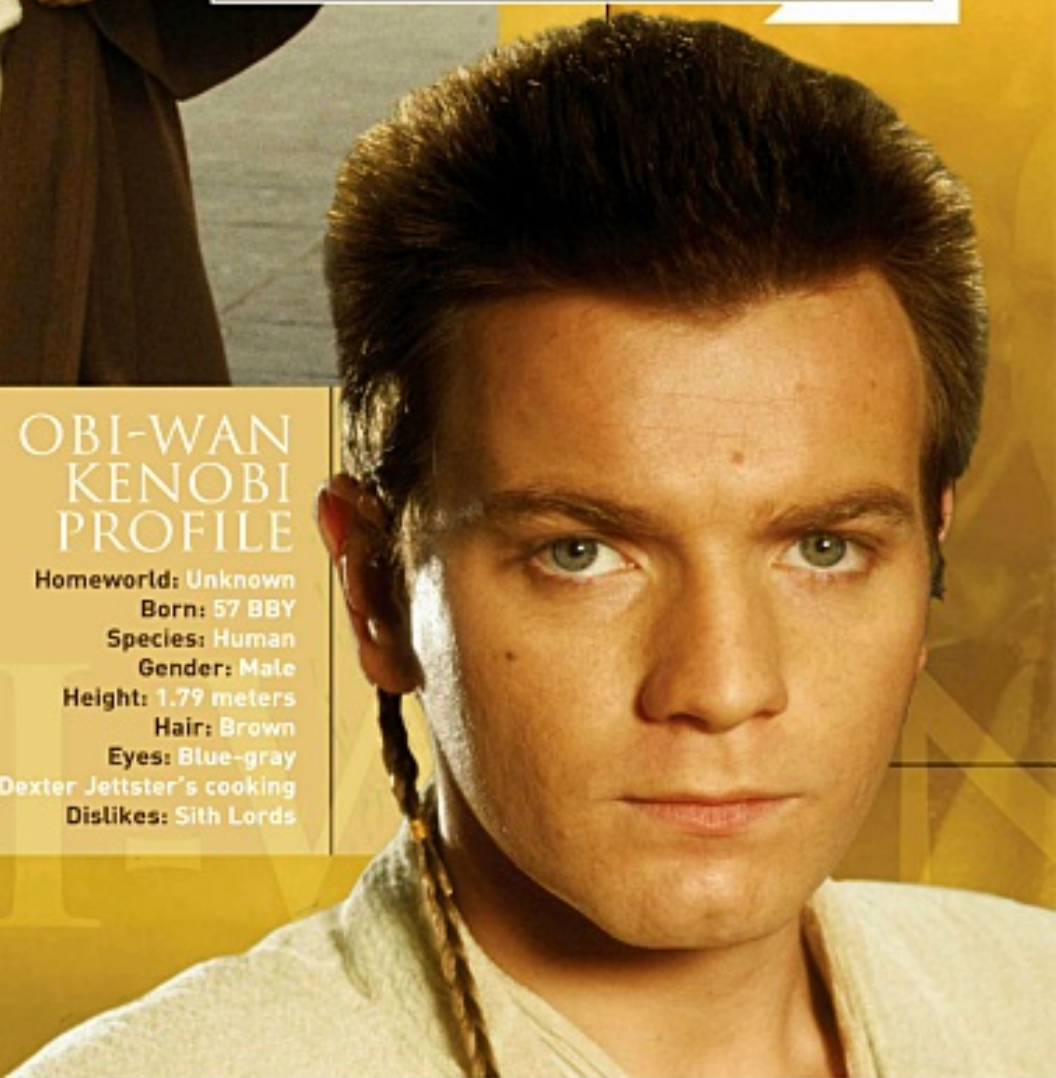
**Height:** 1.79 meters

**Hair:** Brown

**Eyes:** Blue-gray

**Likes:** Dexter Jettster's cooking

**Dislikes:** Sith Lords







OBI-WAN: "BUT MASTER YODA SAYS  
 I SHOULD BE MINDFUL OF THE FUTURE."  
 QUI-GON JINN: "BUT NOT AT THE  
 EXPENSE OF THE MOMENT."

EPISODE I - THE PHANTOM MENACE



## APPRENTICE TO QUI-GON JINN

**W**hen Obi-Wan Kenobi learned that the Jedi Knight Qui-Gon Jinn might take a new apprentice, he realized it was his last chance to become a Knight. However, Qui-Gon was doubtful of his own competence as a teacher because his previous apprentice, Xanatos, had failed to become a Jedi and turned to the dark side. Although Qui-Gon initially rejected Obi-Wan, the wise Master Yoda—who saw great potential in the pair—arranged for them to travel together on a mission to the planet Bandomeer in the Outer Rim. After unexpected developments led Obi-Wan to attempt to bring the renegade Xanatos to justice, Qui-Gon chose Obi-Wan as his Padawan.

Obi-Wan went with Qui-Gon to the crystal caves of Ilum, where he constructed his own lightsaber. On one of their early missions, they journeyed to the mining world Ord Sigatt, where they befriended Dexter Jettster, a shady Besalisk who possessed an incredible wealth of knowledge and a genuine talent for cooking.

Although Qui-Gon and Obi-Wan worked well together, there were occasional conflicts. Qui-Gon frequently wished his apprentice were more patient and mindful of the moment, and Obi-Wan was baffled by his Master's penchant for befriending pathetic lifeforms. ▶



"MASTER, WHY DOES IT FEEL THAT WE'VE PICKED  
 UP ANOTHER PATHETIC LIFEFORM?"

OBI-WAN TO QUI-GON: EPISODE I - THE PHANTOM MENACE





## NEW FRIENDS, OLD FOES

**K**enobi had served with Qui-Gon for over a decade when they met the resourceful astromech droid R2-D2 while protecting Queen Amidala of Naboo from the greedy Neimoidian Trade Federation's droid forces. They were escorting Amidala to Coruscant when an emergency detour to the desert planet Tatooine introduced them to Anakin Skywalker, a nine-year-old boy who was exceptionally powerful with the Force.

It was also on Tatooine that Obi-Wan witnessed Qui-Gon duel a dark warrior with a tattooed visage and a red lightsaber. Although the Jedi Order had not encountered their greatest enemy, the Sith, in a millennium, Qui-Gon correctly identified his attacker as a Sith Lord.

Pursuing the two Jedi when they returned to Naboo, the Sith Lord mortally wounded Qui-Gon but was slain by Kenobi. Because Qui-Gon believed Anakin Skywalker would fulfill an ancient Jedi prophecy to bring balance to the Force, his last request was for Kenobi to train Anakin to become a Jedi.

In that same year the Sith revealed they were far from extinct, an innocuous Senator named Palpatine was elected Supreme Chancellor of the Galactic Senate.

## WEB OF INTRIGUE

Ten years after Palpatine became Supreme Chancellor, Obi-Wan Kenobi's investigation of an attempted assassination led him to Kamino, a water world that had been erased from all records in the Jedi Archives. He soon learned that Jedi Master Sifo-Dyas—who'd been killed almost a decade earlier—had commissioned the Kaminoans to create a massive army of clone soldiers for the Republic, and that the Kaminoans had used the bounty hunter Jango Fett as the clones' genetic template.

Kenobi questioned Fett, who maintained that he'd never heard of Sifo-Dyas, but claimed a man named Tyrannus had recruited him for the cloning operation. Later, on the planet Geonosis, Kenobi confronted Count Dooku, a former Jedi Master who had abandoned the Jedi Order ten years earlier and become the leader of the Separatist movement, a growing collective of worlds that threatened to secede from the Republic. Dooku professed that he'd left the Order because the Jedi Council ignored his report that a Sith Lord named Darth Sidious had betrayed the Trade Federation and now held hundreds of Republic Senators under his influence.

Kenobi was certain the various ten-year-old events were somehow connected, but still didn't understand that all were part of a Sith scheme to conquer the galaxy.

"YOU HAVE MADE A  
COMMITMENT TO THE JEDI  
ORDER, A COMMITMENT  
NOT EASILY BROKEN."

OBI-WAN TO ANAKIN  
EPISODE II - ATTACK OF THE CLONES





"BE MINDFUL OF YOUR  
THOUGHTS ANAKIN.  
THEY BETRAY YOU."

OBI-WAN TO ANAKIN  
EPISODE II - ATTACK OF THE CLONES



## TRAINING ANAKIN

**K**enobi did his best to teach Anakin Skywalker the ways of the Jedi, and Anakin tried hard to please his new Master, but both were often frustrated by what each perceived as the other's limitations. As powerful as Anakin was with the Force, he had difficulty controlling his emotions because his years on Tatooine had not left him a stranger to love, fear, pride, and anger. On more than one occasion, Anakin bitterly accused his Master of preventing him from fulfilling his potential.

Kenobi was ill-prepared for an apprentice who lacked the experience and discipline of other Padawans, and was surprised to find himself repeatedly echoing Qui-Gon's admonishments on being mindful. But despite their differences, he believed Anakin would become a great Jedi, and came to love his apprentice like a brother. ▶

## SITH ENCOUNTERS

Obi-Wan Kenobi not only defeated the Sith Lord Darth Maul at Naboo, but also survived duels with Darth Tyrannus—the Sith alter ego of Count Dooku—and Darth Vader, whom he severely disabled on the volcanic planet Mustafar. In his final confrontation with Vader on the Death Star battle station, Kenobi allowed Vader to strike him down, sacrificing himself so that Luke Skywalker and his allies would live. Incredibly, Kenobi's spirit survived this encounter, thanks to his special training with Qui-Gon Jinn and Yoda.





"ANAKIN, MY ALLEGIANCE IS  
TO THE REPUBLIC,  
TO DEMOCRACY."

OBI-WAN TO ANAKIN  
EPISODE III - REVENGE OF THE SITH



## THE NEGOTIATOR

The war between the Republic and the Separatists almost immediately became known as the Clone Wars, which lasted three long, terrible years. Obi-Wan Kenobi served the Republic as a Jedi general, and led his clone troops into many battles against the Separatists and their subsequent reorganization as the Confederacy of Independent Systems. Kenobi's reputation for resolving disputes through diplomacy, and without ever drawing his lightsaber, earned him the moniker "The Negotiator," which also became the name of his flagship, a *Venator*-class Star Destroyer.

The clone CC-2224, better known as Clone Commander Cody, served as Kenobi's first officer in numerous campaigns. Cody's loyalty to the Republic was without question, and Kenobi came to regard the resourceful soldier as a trusted ally.

Kenobi had confrontations with Count Dooku and Dooku's disciple Asajj Ventress, the bounty hunter Durge, and the cybernetic General Grievous. He revisited Tatooine when he met with Jabba the Hutt to discuss terms of safe passage for Republic ships through Hutt sectors, but never imagined that Anakin Skywalker's homeworld would one day become his own home.

Far worse, he never anticipated that Anakin would betray and destroy the Jedi Order, and be transformed into the Dark Lord of the Sith, Darth Vader. By then, Anakin also had become a father.





## BEN'S JOURNAL

At a Tatooine junk shop, Kenobi had obtained a leather-bound book with unmarked pages. He used the book as a journal of his life spent on Tatooine, and also for essays and instructions that he hoped might one day help potential Jedi, specifically Luke Skywalker. The book contained detailed instructions for constructing lightsabers, but deliberately omitted information about the true identity of Luke's father. Kenobi kept the book in a locked case in his hut's cellar, where Luke discovered it not long after his confrontation with Darth Vader in Cloud City. Years later, Luke shared the journal with others when he founded his Jedi Academy.

"ONLY A  
SITH LORD  
DEALS IN  
ABSOLUTES.  
I WILL DO  
WHAT I MUST."

OBI-WAN TO ANAKIN  
EPISODE III -  
REVENGE OF THE SITH

## SECRET GUARDIAN

The Clone Wars ended with the Sith Lords Darth Sidious and his new apprentice Darth Vader in control of much of the galaxy, and the few surviving Jedi were forced into hiding. Before Master Yoda fled to the swamp planet Dagobah, he assigned Kenobi to deliver Anakin's infant son, Luke, to Anakin's stepbrother Owen Lars on Tatooine. Kenobi would remain on Tatooine to watch over Luke, whose existence remained unknown to the Sith Lords.

Owen Lars and his wife Beru agreed to raise Luke on their moisture farm. Kenobi initially took shelter in a nearby abandoned hovel that was within walking distance to the Lars homestead so he could check on Luke daily. But despite his efforts at discretion, Kenobi's lurking presence increasingly rattled Owen, who soon asserted that such frequent patrols might draw unwanted attention, and do more to endanger than protect Luke. Because Owen's point was valid, Kenobi acquiesced and withdrew into the desert.

Seeking shelter elsewhere, he found an abandoned hut in Tatooine's Jundland Wastes. He continued to check on the Lars homestead occasionally, albeit with greater stealth, but his connection with the Force became his main means to monitor Luke from afar. ►



"I HAVEN'T GONE BY  
THE NAME OF OBI-WAN  
SINCE, OH, BEFORE  
YOU WERE BORN."

OBI-WAN TO LUKE EPISODE IV - A NEW HOPE



Kenobi's closest neighbors were the ruthless Tusken Raiders and the scavenging Jawas. Because of his apparently natural ability to survive alone in the desert, repel menacing creatures, and walk without fear across the most treacherous areas, he acquired the reputation of a wizard.

He befriended at least one Jawa clan by helping them with mechanical repairs, and in return they allowed him to ride in their sandcrawler when he needed to travel to the settlements of Bestine and Anchorhead, and the spaceport in Mos Eisley. Another Tatooine location, Ben's Mesa, gave him inspiration for his new first name.

Thirteen years would pass before Ben Kenobi met Luke face-to-face. Luke and a friend had ridden a pet ronto into the Jundland Wastes and gotten lost. When Kenobi found them, they were under attack by a krayt dragon. He subdued the dragon and delivered the boys to the Lars homestead, but Owen was less than pleased to see Kenobi, and told him to leave immediately.

Six years later, Kenobi came to Luke's rescue again after a Tusken Raider had subdued Luke in the Jundland Wastes. On that occasion, Luke was accompanied by a pair of droids, including R2-D2, who had a message for "Obi-Wan Kenobi."

Soon, Kenobi found himself leaving Tatooine with a new apprentice at his side. 🧙‍♂️





# INTERROGATION DROID!

SUAVE, STYLISH AND ALWAYS READY TO CHARM THE LADIES! HOW WILL **BILLY DEE WILLIAMS** FARE AGAINST *STAR WARS INSIDER'S* INTERROGATION DROID? WORDS: CHRIS SPITALE



**What's Lando's greatest asset?**

His unparalleled charm, of course! That was one of the things that I thought was very important to that character.



**Lando's smile is bigger than:**

a) A Cloud City exhaust port, b) Jabba the Hutt, or c) Boba Fett's reputation.  
The Milky Way!

**When Lando owned the Millennium Falcon, did he trick out his ride?**  
He didn't need to. He owned something that was comparable to Las

Vegas. I think he was more concerned with the mechanics of the *Falcon*.

**What drink did Lando most frequently sip while playing sabacc?**

Colt 45! (For years, Williams was the commercial spokesman for the brand.)

**Do you think Lando ever toyed with the idea of leaving Han in carbonite so he could make a move on Leia?**

Oh, he wouldn't have to do that to make a move on Leia!

He'd just rely on his own ability to pull a girl in.

Above: The cape, the cards, and the Colt 45!  
Left: Pure Cool.



**NAME: BILLY DEE WILLIAMS**  
**ALIAS: LANDO CALRISSIAN**

**FIRST APPEARANCE**  
***Star Wars: The Empire Strikes Back***

**What were some of Lando's most successful pick-up lines?**

It's kind of a spontaneous thing. Depending on the situation, who the person is, and how he's affected by that person. I like to compliment people, especially if there's something very interesting about the person. I'm always quite open about how I view them.

**Who was a better co-pilot for Lando in the Falcon—Chewbacca or Nien Nunb?**

Nien Nunb. Chewbacca was much more loyal to Han Solo, so there was always that possibility of tension.

**So who's the bigger ladies man: Lando Calrissian or Billy Dee Williams?**

Oh, Lando Calrissian! I've been more of a ladies man in my time. Maybe it's a tie! 🍷











# SECRETS OF THE FORCE

"MAY THE FORCE BE WITH YOU" ISN'T JUST THE JEDI BENEDICTION—IT'S A PHRASE THAT WAS VOTED ONE OF THE AMERICAN FILM INSTITUTE'S TOP 10 MOVIE QUOTES OF ALL TIME. BOTH AN ENERGY FIELD CREATED BY ALL LIVING THINGS AND AN INESCAPABLE POP CULTURE PHENOMENON, THE FORCE IS HERE TO STAY. NOW, AS *STAR WARS: THE CLONE WARS* REVEALS NEW INFORMATION ABOUT THE FORCE IN THE MORTIS STORY ARC, WE EXPLORE THE POWER USED BY BOTH THE JEDI AND THE SITH! WORDS: DAN WALLACE





## IN THE BEGINNING

**T**he Force existed in George Lucas' early drafts of *Star Wars* as a source of magic and power. Influenced by Eastern philosophy and by Arthur Lipsett's documentary film *21-87* [which mentioned a "kind of force" to describe a higher power], Lucas created a weapon that could be wielded without muscles. The introduction of tiny, ancient Yoda in *The Empire Strikes Back* drove the point home to audiences that, like Luke, might have been expecting a more obvious "great warrior." Explained Lucas, "I wanted [Yoda] to be the exact opposite of what you might expect, since the Jedi are based on a philosophical idea rather than a physical idea."

In one draft the Force was a power available to the 12 children of Skywalker,

collectively known as the Jedi Bendu of the Ashla. Though many concepts changed in the journey from script to screen, the idea that the Force could be used for both good and evil remained. In those early efforts, the Force's light side was called the Ashla and its dark side, the Bogan. Lightsabers also evolved during story development from sci-fi props into a symbol that identified Force users. The King Arthur associations of swordplay and chivalry fit nicely with a group that carried the name Jedi Knights. "Their weapons, their way of thinking, what they did had to be different from everybody else," said Lucas. "So I came up with the lasersword and a lot of different powers."



## FORCE JUMP

**In the movies:** Luke leaps from the carbon freezing chamber before Vader can activate the controls.

**In the Expanded Universe:** Kyle Katarn, hero of the Jedi Knight games, uses Force jump to access out-of-the-way platforms.



## DO YOU HAVE WHAT IT TAKES?

What are the qualifications to become a Jedi? The most basic prerequisite is to be strong in the Force, a quality that *The Phantom Menace* attributes to a cellular symbiosis with microscopic midi-chlorians. Based on this, characters like Han Solo and Bail Organa presumably have no chance of passing the preliminary screener.

If you're older than an infant and have attachments to other people, you might not pass the second test. Yoda initially dismissed Luke by protesting that he was too old to begin Jedi training, and even nine-year old Anakin Skywalker met with similar objections. The logic behind the apparent ageism is that a Jedi should serve the galaxy's citizens fairly, without showing favoritism toward brothers, sisters, parents, or friends.

Being a cyborg might also knock you out of consideration. Because the Force emanates from living things, metal and circuitry are blocks to achieving one's true potential. In a 2005 interview with *Vanity Fair*, Lucas stated, "Anakin Skywalker, as a human being, was going to be extremely powerful, but he ended up losing his arms and a leg and became partly a robot. So a lot of his ability to use the Force, a lot of his powers, are curbed at this point, because, as a living form, there's not that much of him left."

If you do manage to pass the entrance exams, congratulations! Now prepare yourself for a lifetime of learning. Students study the Force in the Jedi Temple until adolescence, then become the Padawan of an older mentor for another decade or so [Obi-Wan was 25 when he graduated to the rank of Jedi Knight].





## FORCE POWERS

In a comic book universe the Jedi would be superheroes. Their abilities to run at super speed, read minds, and move objects without touching them are tangible proof of the Force's existence.



## TELEKINESIS

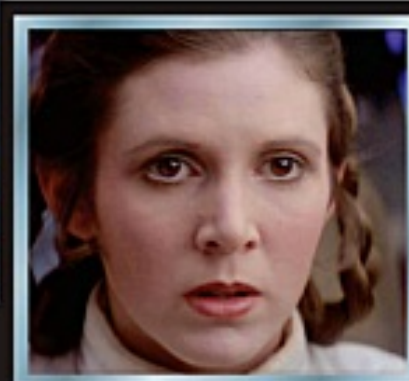
**In the movies:** Luke calls his lightsaber to his hand in the wampa's cave. Darth Sidious tosses seating pods at Yoda inside the Senate chamber.  
**In the Expanded Universe:** Starkiller, Darth Vader's apprentice, steers a Star Destroyer into a spectacular crash landing in *The Force Unleashed*.

## JEDI MIND TRICK

**In the movies:** Obi-Wan convinces a squad of stormtroopers "these aren't the droids you're looking for." However, Qui-Gon flops when he tries the trick on Watto—who, as a Toydarian, is naturally immune.  
**In the Expanded Universe:** In the *Knights of the Old Republic* comics, mislabeled Jedi Zayne Carrick fails to mind-trick the Snivvian con artist Gryph, because Gryph is far too savvy to fall for a tactic intended for the weak-minded.







## TELEPATHY

**In the movies:** Luke sends a thought message to Leia as he hangs from a Cloud City weather vane.

**In the Expanded Universe:** Mara Jade mentally warns Leia of Imperial assassins in the novel *The Last Command*, then conveys specific instructions on how to take them down.



## PRECOGNITION

**In the movies:** Luke senses the future by glimpsing his friends in pain on Cloud City. Anakin foresees Padmé's suffering and vows to stop it.

**In the Expanded Universe:** In the *New Jedi Order* novels, Jacen Solo has a vision of the galaxy in which his missteps leads to imbalance and potential victory by the Yuuzhan Vong invaders.



## FORCE LIGHTNING

**In the movies:** The Emperor tortures Luke with bolts of electricity fired from his fingertips. Count Dooku tries the same tactic against Yoda on Geonosis.

**In the Expanded Universe:** Although Force lightning is considered a dark side power, Jedi Master Plo Koon wields it in the PlayStation game *Jedi Power Battles*.



## THE SITH

Every action has a reaction, and every day is followed by a night. The Sith are the opposite of the Jedi. They are an organization with rules and traditions, but are devoted only to the dark side of the Force. As Yoda says in *The Empire Strikes Back*, the dark side is quicker, easier, and more seductive—it's the equivalent of cheating on a test instead of getting there through diligent studying.

The Sith have many of the same abilities as the Jedi, but their powers, including Force lightning and telekinetic strangulation, tend to be more menacing. The Sith also follow the Rule of Two, which stipulates that only one master and one apprentice may exist at any time. This helps keep





Sith infighting at a minimum, but given the power-hungry nature of Sith philosophy, it's only a matter of time before the student makes a move to assassinate the teacher. **In the Expanded Universe:** The Sith have played a rich role in the Knights of the Old Republic games, The Old Republic MMO, the Darth Bane novels, and the *Star Wars* Legacy comics. The Sith often carry the title "Darth." In the movies we've had Vader, Maul, Sidious, Tyranus, and Plagueis. The EU has given rise to such characters as Darth Malgus, Darth Krayt, Darth Talon, Darth Desolous, and Darth Caedus—also known as Jacen Solo, the son of Han Solo and Leia Organa.



## MIDI-CHLORIANS: WHAT'S THE DEAL?

In the *Star Wars* universe, midi-chlorians are microscopic life forms that reside inside living cells. As Qui-Gon says, "Without the midi-chlorians life could not exist, and we would have no knowledge of the Force. They continually speak to you, telling you the will of the Force." That quote, and the fact that Anakin Skywalker was given a midi-chlorian count of over 20,000, upset some fans who believed that the "mystical energy field" theory of the Force had been overturned in favor of a literal, scientific solution.

The answer, however, is right there in the dialogue. The midi-chlorians aren't the Force, but merely the broadcasters. The idea ties into the theme of symbiosis that runs throughout *The Phantom Menace* (the Gungans and the Naboo, in another example, are said to form a "symbiotic circle"). The Force itself remains an otherworldly energy, and explicitly one with a consciousness or will.

**In the Expanded Universe:** Because they aren't strictly necessary to understanding the Force's effects, the midi-chlorians have gone ignored by most creators of novels and games. In the humorous comic "Sippy the Jedi Droid" from *Star Wars Tales*, the droid R5-D4 becomes a Force-user thanks to a high concentration of "midi-chloroxians" in his lubricant fluid.

## FORCE ARTIFACTS

It seems appropriate that the Force, a magical presence, could be concentrated within a wearable amulet. In fact, in the early scripts of *Star Wars: A New Hope* the Kiber crystal was an object capable of magnifying the Force. The script centered around recovering the crystal, and it acted as the MacGuffin to move the plot forward.

**In the Expanded Universe:** Using a different spelling, the Kaiburr crystal served as the centerpiece of Alan Dean Foster's 1978 novel *Splinter of the Mind's Eye*. It gave Luke the ability to defeat Vader in a one-on-one duel. (The name has been recycled twice since then: Jango Fett's poison dart was originally known as a Kaminoan Kyberdart, and the Holocron that contains data on potential Jedi candidates in *The Clone Wars* is called the Kyber crystal.) Other Force-strong artifacts in the EU include the relics of the Rakata from the Knights of the Old Republic game, and the magic ring worn by the witch Charal in the TV movie *Ewoks: The Battle for Endor*.







## THE CHOSEN ONE



"You refer to the prophecy of the one who will bring balance to the Force. You believe it to be this boy?"

Mace Windu provides the clearest movie explanation of the Prophecy of the Chosen One, proving that the Jedi Order has a fondness for fortune-telling. Qui-Gon

is convinced that Anakin Skywalker is the object of the prophecy, in part because his mother Shmi admitted that Anakin had no father. That the midi-chlorians acted to create life seems apparent, and *Revenge of the Sith* adds the wrinkle that Darth Plagueis may have been the mastermind behind the whole thing.

Regardless of how it happened, the Chosen One has a clear checklist that Anakin fulfills in *Return of the Jedi*. He destroys the Sith in the form of Emperor Palpatine, and he brings balance to the Force by clearing the way for Luke to restore the Jedi Order.

After years of vague hints about the Prophecy of the Chosen One, *The Clone Wars* drops a bombshell in Season Three. On the remote world of Mortis, Anakin Skywalker meets strange beings and faces his destiny. Is he the Chosen One, and what course must he choose to determine the fate of the galaxy? ☪



## LUMINOUS BEINGS ARE WE

If the Force is created by life, then death should extinguish it. But the Jedi have even conquered this enemy. In *A New Hope*, only Obi-Wan's robes stay behind after Darth Vader cuts down his former master with his lightsaber. The disappearing act is seen once more when Yoda fades away on his deathbed.

Interestingly, Yoda freely admits that he can't stop himself from dying. "Strong am I with the Force," he says, "but not that strong." Instead, merging with the Force seems to be a way for a Jedi to die on his or her own terms, gaining additional powers in the process. Obi-Wan, Yoda, Anakin, and Qui-Gon all become Force spirits in the movies to reveal important information (such as Yoda's location in the Dagobah system) and to give urgent warnings

[Qui-Gon's "Anakin, no!" just before Anakin kills the Tusken Raiders].

What is death to a Jedi, exactly? In the rough draft of *Return of the Jedi*, Yoda tells Luke that he will soon join Obi-Wan in the "Netherworld," which will enable him to assist in the fight against the Emperor.

"Having Ben come back is almost like Zen," said *Empire Strikes Back* director Irvin Kershner, regarding Obi-Wan's shimmering specter. "A Buddhist notion is that you don't die, that you come back and have to suffer again until you do enough good and decide you don't want to come back."

In *Revenge of the Sith* we learn that this isn't a standard Jedi feat. It is something that Qui-Gon Jinn picked up from a Shaman of the Whills, and it can only be accomplished through compassion, not greed. Of course, Qui-Gon didn't disappear upon death—he had a Jedi funeral on Naboo—but was able to retain his consciousness anyway. In the *Expanded Universe*: Prior to the prequels, it was common for fans to assume that all Jedi became Force spirits upon death. Many sources, including *Tales of the Jedi*, used this to mark a Force-user's passing, though post-*Revenge of the Sith* it has become much less frequent. The technique has since been turned into something that has been lost and rediscovered throughout the ages. In the *Legacy* comics set more than 130 years after the movies, Luke Skywalker appears as a Force spirit to his descendent, Cade.





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WORDS: SCOTT CHERNOFF

# SCORE de FORCE

**AS COMPOSER OF THE SOUNDTRACKS FOR THE STAR WARS: THE CLONE WARS MOVIE AND TV SERIES, KEVIN KINER HAS BECOME THE MOST PROLIFIC MUSICAL ARTIST IN THE STAR WARS UNIVERSE SINCE THE GREAT JOHN WILLIAMS.**

**W**hen Kevin Kiner created the score to the *Star Wars: The Clone Wars* theatrical feature, he became the first person to compose the soundtrack of a *Star Wars* movie besides his idol, John Williams.

However, this wasn't the first time Kiner had built upon the work of the legendary composer. Twenty years earlier, one of his first composing jobs was on the TV series *Superboy*, for which he adapted the classic *Superman* movie theme, originally composed by Williams.

"That was my first foray into really emulating his style," Kiner told *Star Wars Insider* about the TV series that pre-dated *Smallville* as the first live-action glimpse into the Man of Steel's early years. "He did such a fantastic job on *Superman: The Movie*, and I wanted to carry that forward in the TV series. I did 100 episodes of that show, and it really got me into orchestral scoring."

Two decades later, Kiner is back wielding the baton, composing and conducting the music for *Star Wars: The Clone Wars*, another TV series whose music springs from the iconic work of John Williams.

"He has always been my favorite composer, and he continues to be," Kiner says. "I think it's for the same reasons that make him so special to George Lucas, in that he has a way of bringing a very legitimate classical sensibility to a film score. I'm emulating John, but I don't want to be a clone of him—pun intended. I have my own voice."

Indeed, the music of *The Clone Wars* uses John Williams' memorable musical cues as a springboard to an ever-expanding universe of soundscapes and melodies.

"George was very clear on every planet having its own ethnic identity," Kiner says, explaining that each environment seen on *The Clone Wars* has a distinct musical flavor. "On Ryloth, the clone troopers stumble across a little girl, and she's quite





frightened and hides in a little cave. There's a very tender moment where they make friends with her, and I used this West African flute as the main melody instrument. It's extremely expressive, and it has a very earthy kind of sound to it. We still have the orchestra in the background, but it's very simple—the strings are supporting the melody of the flute. Whenever we go to Ryloth, we'll hear that style."

Kiner says the different cultural influences have taken *The Clone Wars* to new musical frontiers. "The balancing act is bringing out the magic but not being dopey. In this day and age, we've all heard 'space music,' so you don't want it to be a cliché. That's where that ethnic element is really cool, because it opens up a lot of worlds where you can have something that's magical and exotic sounding, hopefully bringing goose bumps and a feeling of mystery and wonder—but it's earthy and cool at the same time. It's not your typical space music."

Kiner is something of an expert on space music. His repertoire is heavy on sci-fi, having composed music for such TV series as *Stargate SG-1*, *Invisible Man*, *Super Force*, *The Visitor*, the campy sitcom *Out of This World*, and even the most recent *Star Trek* TV series, *Enterprise*. That makes Kiner one of the few artists to traverse the galaxies of both "Stars": *Trek* and *Wars*. "I guess maybe a part of me should be fighting with the other part of me," he jokes.

Those credits tell only part of the story, as Kiner's background is remarkably diverse. He started out "as a rock 'n' roll guy," he confesses, playing weddings in his youth with a band before moving on to the guitar chair in the UCLA jazz band during college, and then touring the world as an arranger for live acts like The Supremes.

These days, Kiner is perhaps best known for his collaboration with David Arnold on the music for the long-running—and very Earth-bound—hit TV series *CSI: Miami*. "When I'm writing [for *CSI*]," Kiner says, "it's just so different. It's more sound design and groove-oriented. It keeps me young and keeps my writing fresh, too."

That freshness has informed Kiner's work on *The Clone Wars*. "In addition to the ethnic element, George wanted some of what I was doing in *CSI: Miami*. You can find some of those elements, but not overbearingly. It's a modern film score, but there's a classical influence. Besides, it's animation, and that's always more difficult to score than live action. You need to be a little busier, and you have to move with the characters and tell the story a little more."

Kiner describes the individual episodes of *The Clone Wars* as "little mini-movies. There's nothing like our show on television. Whenever I finish an episode, I just slump down in the couch in exhaustion like I just finished a feature. It's not like scoring a television show, because every episode is unique unto itself."

Kiner says each character provides inspiration for different musical paths. "When I first saw Luminara, I was really stoked," he says. "Her theme is a melody that's one of my favorites, and anytime



Plo Koon is in an episode, it's fun. We always have Ahsoka Tano, and her theme is probably my favorite thing I've written for the show."

**"It's not like scoring a television show, because every episode is unique."**

Of course, Kiner is used to getting fired up by *Star Wars*. He was an instant fan after seeing the first movie in 1977, and since then, he says, "I went to every single midnight screening from Episode V on. In fact, I took my kids to the prequels' midnight screenings, although I didn't dress up the way [The Clone Wars supervising director] Dave Filoni did as Plo Koon. We're all huge fans. I just got off the phone with Nick Anastassiou, who is an associate editor on the show, and we spent half an hour just talking about how much we love the show and how cool George Lucas is—seriously!"

So what makes Lucas so cool? "He loves to throw things out there that you wouldn't normally think of," Kiner says. "Sometimes they work really well and they're amazing. Other times they don't, but he's not afraid to experiment—in fact, quite the opposite. He's not afraid to bounce wild ideas, but he's also smart enough to pull them back when they're not working. There's real genius in that, and that's why everything's so good."

Kiner was impressed with how hands-on Lucas has been. "Initially, there was a tremendous amount of contact," he says. "George would tell me what he was looking for, either emotionally or texturally. He even brought in a couple of tunes he was listening to and said, 'Can we incorporate this kind of a sound?' What was liberating was my first meeting with George after I had gotten the gig, and him telling me that he really wanted this show to have its own musical style. He didn't want to be constrained to just what the live-action features did. The way he's challenged me is fantastic, and that's my favorite part. That's the dream come true." 🍌





# INTERROGATION DROID!



AS THE LEADERS OF THE REBEL ALLIANCE, MON MOTHMA AND GENERAL CRIX MADINE HAD THEIR HANDS FULL DETERMINING NEW REPUBLIC POLICY. *STAR WARS INSIDER* PROBED THEIR ALTER EGOS CAROLINE BLAKISTON AND DERMOT CROWLEY TO SEE WHERE THEIR ALLEGIANCES WOULD LIE ON SOME HYPOTHETICAL *STAR WARS* CAUSES. WORDS: CHRIS SPITALE



Above: Two of the most respected leaders of the Rebellion get a grilling!

The Ewoks vs. the Dulgoks. Ewoks want to save the trees from deforestation, but the Dulgoks keep cutting them down to make room for more gaupa farms. How would General Madine and Mon Mothma handle the crisis?  
**Caroline Blakiston:** I would get the two sides to negotiate. I know that some of them are a bit bigger and less hairy than the others, but they would need to get together and speak. And if not, then knock their heads together like coconuts and drink the milk!  
**Dermot Crowley:** I couldn't agree more. She's outrageous and extreme, but I'm in concord.

The Jedi Archives Summer Reading Program. Certain Jedi elders think the Sith Holocrons should be banned from the reading lists. Thoughts?  
**DC:** Oh, I think one should have a comprehensive knowledge of everything, don't you?  
**CB:** I think it's true. Anyway, who are these elders? Goodness! We're the elders!

Kamino's *aiwhas* are once again on the endangered species list. How do you police the pirates that continue to illegally hunt them for underworld eateries intent on serving

*aiwha fin soup?*

**DC:** Harpoon them! Like they did to the mammals. You know, I could easily be a fascist if I'm not too careful!



**CAROLINE BLAKISTON and DERMOT CROWLEY**  
**MON MOTHMA and GENERAL MADINE**

**FIRST APPEARANCE**  
*Star Wars: Return of the Jedi*

**CB:** I try to keep General Madine in control, but it's not very easy. I humor him whenever I can.

Kuat Drive Yards is reluctant to produce more fuel-efficient starfighters. They claim that they only produce what their customers demand.

How do you encourage them to change from fuel-based engines to alternatives?

**CB:** Shoot the ones who don't agree with bows and arrows.

**DC:** Yes. And maybe hire some bounty hunters? I think we need to be more ruthless in the New Republic, for the good of mankind.

**CB:** I'm not sure I agree with you, but I will listen. I will negotiate. And I think we should go have breakfast. What do you think?

**DC:** All right!

INTERROGATION DROID:  
 CAROLINE BLAKISTON and DERMOT CROWLEY





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# DARK HORSE: Phase Two

ON PAGES 12-17, *STAR WARS INSIDER* WENT BACK TO THE EARLY DAYS OF DARK HORSE COMICS. THIS TIME DAN WALLACE UNCOVERS WHAT HAPPENED WHEN THE PREQUELS HIT THE SCREENS AND *STAR WARS* POPULARITY REACHED FEVER PITCH!

**T**he hype was inescapable. Fueled by the record-setting release of the *Star Wars* Trilogy Special Editions and a tantalizing string of trailers, teasers, and sneak peeks for *Star Wars: Episode I The Phantom Menace*, 1999 was shaping up to be the biggest year that *Star Wars* had ever seen.

Dark Horse Comics stood ready to ride the wave. After relaunching *Star Wars* licensed comics with *Dark Empire* in the early 1990s, the company had enjoyed a succession of hits that took the saga from the timeframe of the classic trilogy to the vanished splendor of the Republic's golden age. The prequels represented a second phase in Dark Horse's *Star Wars* output—for the first time, the company would be producing work alongside new George Lucas movies that promised new characters, new conflicts, and a fresh sensibility.

Ironically, the massive public interest in the prequels didn't help Dark Horse much during the period from 1999-2005. There simply seemed to be an overabundance of options for fans wanting

to scratch a *Star Wars* itch. "When *The Phantom Menace* was released we experienced an almost immediate drop-off in sales," says Dark Horse's Randy Stradley. "Sales stayed at that lower level pretty much across the board until after the release of *Revenge of the Sith*. During the period of the prequels there was so much *Star Wars* material available that fans couldn't afford it all and were forced to make choices. After the third film, as the product wave subsided, our sales went back up to previous levels."

Stradley notes that the decrease and rebound weren't merely confined to prequel-themed titles, nor was the phenomenon a reflection on the quality and craftsmanship of the era's stories. "I really think it was a case of fan appetite for all things *Star Wars* being temporarily sated," he says.

Dark Horse's prequel era actually began at the end of 1998, with the publication of the first installment of the story arc "Prelude to Rebellion." The event represented two important milestones: the inauguration of a new ongoing series (simply called *Star Wars*, in the vein of the Marvel series that ran from 1977-1986), and the introduction of Episode I's Jedi character Ki-Adi-Mundi.







"When we first entered the prequel era, we benefited from the expectations and interest in the new characters and the state of the galaxy," says Stradley. One of the requirements of working in those pre-release months was respecting Lucasfilm's boundaries concerning which elements were allowed to be released in advance. In the case of "Prelude to Rebellion," writer Jan Strnad couldn't reveal much about the upcoming movie, but did succeed in bridging the old and new trilogies by pitting Ki-Adi-Mundi against Jabba the Hutt.

After *The Phantom Menace's* release, storytelling options in the ongoing *Star Wars* comic multiplied exponentially, with the morally-dubious Jedi Master Quinlan Vos soon taking on a starring role. A number of *Phantom Menace* tie-ins and spinoffs also hit shelves, but Dark Horse took steps to show they weren't about to abandon the classic trilogy. *Vader's Quest*, illustrated by *Watchmen's* Dave Gibbons, revealed an untold story of Luke Skywalker, while *Star Wars Tales* was an anthology containing short adventures from all time periods, including what-if scenarios and straight-out parodies that took place far outside any semblance of *Star Wars* continuity.

Lucasfilm provided a special "Infinities" label for *Star Wars Tales*, which meant that it didn't need to be held back by in-universe restrictions. Editor Dave Land (who shepherded the *Star Wars* line until passing it to Stradley in 2002) recalls how the "anything goes" policy attracted some big names. *Preacher's* Garth Ennis contributed two tales, including one focusing on the traumatic life of a stormtrooper and the story of how Lando lost the *Millennium Falcon*. "I don't think we could have gotten away with using some of the more indie artists, such as Tony Millionaire and Gilbert Hernandez, without the lack of continuity restrictions," adds Land.

Other Dark Horse comics took readers into the future. *Star Wars: Union* presented the culmination of the Luke Skywalker/Mara Jade romance with their guest star-studded wedding. *Star Wars: Chewbacca*, published in the wake of the Wookiee's death in Del Rey's novel *Vector Prime*, offered up







# THE DARK HORSE YEARS

**D**ark Horse's prequel-era output was prolific, but don't give up. Presented here is a top-line guide to getting your hands on all these stories, which span multiple eras of the *Star Wars* timeline.



## Star Wars: Republic (1998-2006)

The prequel era at Dark Horse began with the launch of this series, originally titled simply *Star Wars*. Its early years are notable for the adventures featuring the Jedi Quinlan Vos and Aayla Secura. The series received a name change to *Star Wars: Republic* with issue #46 and began chronicling the events of the Clone Wars, ending

its run with issue #83. It has been collected in 18 trade paperbacks, with "Prelude to Rebellion" the first volume in the run. Collectors take note: The tenth through eighteenth collections are labeled "Clone Wars" volumes 1-9 (and don't carry any outward *Star Wars: Republic* identification).

## Vader's Quest (1999)

Darth Vader hunts for the pilot who destroyed the Death Star in this four-issue series by Darko Macan and Dave Gibbons (*Watchmen*). The story is available in its own trade paperback collection, and can also be found in the high-value, 336-page *Star Wars Omnibus: Early Victories*.



## Star Wars Tales (1999-2005)

An ambitious experiment, *Star Wars Tales* took its "Infinities" label to heart by publishing a broad range of short stories from the likes of Garth Ennis, Peter David, Tony Millionaire, and Sergio Aragones. The series lasted an epic 24 issues and has been collected in a series of six trade paperbacks.

## Star Wars: Union (1999-2000)

The wedding of Luke Skywalker and Mara Jade almost goes off without a hitch in this four-issue series, which was subsequently collected as a trade paperback and a limited *Star Wars 30th Anniversary Collection* hardcover.

## Star Wars: Chewbacca (2000-2001)

To commemorate Chewbacca's death, this four-issue series featured untold tales from Chewie's early years illustrated by Jan Duursema, Dave Gibbons, Kilian Plunkett, and more. It has been collected in trade paperback format.







short remembrances from early in Chewie's career as Han, Leia, Wedge, and others created a memorial to their fallen friend.

But the prequel timeframe remained vibrant. The four-issue series *Darth Maul* put a spotlight on Episode I's most popular villain, while *Jedi Council: Acts of War* put Mace Windu, Plo Koon, and other Jedi Masters through the wringer in a fight against alien aggressors.

The 2002 release of *Attack of the Clones* unlocked the era's true potential. With the Clone Wars, Dark Horse had an epic opportunity to deliver the gritty wartime stories that many fans had been craving and writer Haden Blackman helped steer the course.

The Clone Wars were serialized in *Star Wars: Republic* [the new name for *Star Wars* as of issue #46] which established Asajj Ventress as a villain to be reckoned with. "This time period had an additional payoff when it became clear that Episode III was going to begin with the conclusion of the Clone Wars," says Stradley. "This left us a great deal of freedom to establish our own paths through that era."

Because the prequels revolved around the exploits of Jedi such as Obi-Wan Kenobi, Mace Windu, and Yoda, a risk always existed that prequel fans might eventually experience lightsaber fatigue. "In the prequel films, almost all the best protagonists are Jedi, and the few non-Jedi that we wanted to use—Padmé and Captain Panaka—were at the time off-limits for use in the Expanded Universe," says Stradley. "In hindsight I wish we had introduced more 'regular' characters, even though the prequels do seem to be about the Jedi and their downfall."

But Dark Horse continued to offer readers plenty of storytelling options. From writer Mike Kennedy came the five-issue *Underworld: The Yavin Vassilika*, a bounty hunter caper that sprang from Kennedy's love of Lando Calrissian. Also in the mix was the new ongoing series *Star Wars: Empire*, set during the timeframe of the classic trilogy. "Although I think the classic characters, especially the big three, have the potential to suffer somewhat from





overexposure, we didn't want to ignore that era," says Stradley. "My directive for writers working on *Empire* was that they try to show Luke, Leia, and Han through the eyes of other characters. Don't just show us Luke being heroic, but show us how he's heroic, and how his decisions and actions affect and inspire the point-of-view characters."

The 2005 release of *Revenge of the Sith* ended the live-action prequel era. Although Dark Horse published related tie-ins (including the four-issue *General Grievous*), it largely used the opportunity to take its stories in previously-unexplored directions including the Empire's formative years in *Star Wars: Dark Times*. As Stradley succinctly adds, "I feel very strongly that Dark Horse's job is not to reinvent *Star Wars*, but to simply tell the best stories we can within the existing framework of the galaxy." ☐

CONTINUED PAGE 92

# THE DARK HORSE YEARS



**Star Wars: Darth Maul (2000)**  
The action is fast and furious as Darth Maul single-handedly wipes out a Black Sun criminal syndicate group in this brutal adventure. It can be acquired as a solo trade paperback, as a limited edition *Star Wars 30th Anniversary Collection* hardcover, or within the 454-page *Star Wars Omnibus: Rise of the Sith*.

## **Jedi Council: Acts of War (2000)**

A four-issue series pitting some of the Jedi Order's greatest fighters against an army of Yinchorri warriors, *Acts of War* is available either as a standalone trade paperback or as one of the tales in *Star Wars Omnibus: Rise of the Sith*.

## **Underworld: The Yavin Vassilika (2000-2001)**

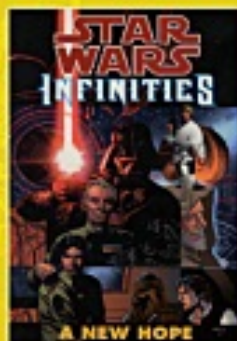
This five-issue bounty hunter romp stars everybody from Boba Fett to Greedo. It is available in a standalone paperback collection.

## **Star Wars: Jedi vs. Sith (2001)**

Set 1,000 years before the events of the movies, this six-issue series was the first to flesh out the character of Darth Bane. It is available as a trade paperback and a special limited-edition *Star Wars 30th Anniversary Collection* hardcover.

## **Star Wars Infinities (2001-2004)**

These "what if" stories retold the movies of the classic trilogy, but with twists that caused their narratives to unspool as alternative history. *Star Wars Infinities: A New Hope*, *Star Wars Infinities: The Empire Strikes Back*, and *Star Wars Infinities: Return of the Jedi* are each available in trade paperback format.



## **Star Wars: Empire (2002-2006)**

This series ran for a total of 40 issues and has been collected in seven trade paperbacks—the first of which, "Betrayal," centers on a plot by Imperial Moff's to kill Emperor Palpatine.



## **Star Wars: General Grievous (2005)**

Originally printed as a four-issue limited series, this tale of Grievous' plot to transform Jedi younglings into his personal cyborgs is available as a standalone trade paperback.





# ADVENT SOUND

THREE ACCOMPLISHED LUCASFILM SOUND DESIGNERS ASSEMBLED ON ONE STAGE TO SPEAK WITH FANS AT *STAR WARS* CELEBRATION V IN ORLANDO, FLORIDA. BEN BURTT, PIONEERING SOUND DESIGNER FOR THE *STAR WARS* AND *INDIANA JONES* FILMS, SAT DOWN WITH MATTHEW WOOD, SUPERVISING SOUND EDITOR FOR THE *STAR WARS* PREQUEL TRILOGY AND *THE CLONE WARS* ANIMATED SERIES. DAVID COLLINS, LEAD SOUND DESIGNER AND VOICE DIRECTOR AT LUCASARTS, HOSTED THE EVENT AND CONDUCTED THE INTERVIEW. WORDS: TONY A. ROWE





# TURNING DOWN

**A**fter creating the iconic sounds of the original *Star Wars* trilogy and winning four Academy Awards, Ben Burtt had already ensured his name was in the annals of motion picture history. When time came to create the prequel trilogy, even the master found himself facing unexpected challenges: "In the early 90s, I became a film editor and director for about five years and wasn't keeping up with sound technology," says Burtt. "When the prequels started, there was suddenly this world called 'digital.' The old ways of editing sound with razor blades, glue, and rolls of film were changing rapidly."

Burtt found a guide into the digital world of *The Phantom Menace* in his collaboration with Matthew Wood. "I am indebted to Matt because he was the young, self-taught, kid genius. I got ushered into the digital age with his great help. He would show me how to cut sound with a mouse and a keyboard instead of a splicer.

He became my teacher, though he may eventually rise up and kill me!"

Wood remembers that time from a different perspective. "I was just trembling in my boots the whole time that I was working with the legend, Ben Burtt," Wood says. "When I first started at Lucasfilm, I'd sneak into a restricted, archived library of sounds that were still on reel-to-reel tapes. I'd pull some tracks and listen to them with headphones while acting like I was doing something official. The carbon-freezing chamber [sound effect] was my favorite."

Wood first assisted Burtt in upgrading the audio equipment for production on the prequels. "I thought the job would only last a few weeks, but now it's been 15 years since we first worked together," Wood reminisces. "I was honored to work with him. To be able to teach him something was fantastic because I got to observe and learn sound design, his work



techniques, and how to work with the crew. He's really been a guiding light for me."

This first task was simple compared with the Herculean job of upgrading the sound library. They needed a system to handle some 1,200 new sounds for *The Phantom Menace* along with all the material from the original trilogy. Most of the work fell upon Burt's shoulders: "I like organizing; I like every sound created to have a name and a number because you end up with hundreds and thousands of sounds. I got into a discussion with Matt to figure out a way to catalog everything in one new, uniform system. Matt made me sit down to type a name and description for each of the thousands of sounds to start a database. Up until that point, it was only written down in notebooks or on the back of tapes with felt-tip markers. We needed something in a digital form for archival purposes."

"He'd had an amazing library to make all these great [effects]," Wood recalls. "None of it was labeled. None of it was categorized." Only Burt understood the library's organization and spent countless hours creating the database. Wood teases Burt, "You were kind of cranky during that time. Now it is all done and never has to be done again."



All aboard! Burt (left) on the set of *Young Indiana Jones: The Phantom Train of Doom* with cameraman Chris Bromley (middle) and director of photography David Tattersall (right).







The EditDroid team flanks George Lucas (center).



Wood doesn't mind reminding Burt that his own show benefits from those initial labors. "Now it can all be used—and stolen for *The Clone Wars*," Wood says.

Although Burt hasn't worked on *The Clone Wars* animated series, he approves of the continuation of his work. "My career has taken me away to Pixar and off into other, new films. [When] I walk back to my old room, which is now *The Clone Wars* room, the sounds I hear coming through the door all sound like *Star Wars* to me. I feel that I can totally trust them. The language of sound that was established, starting with George's ideas, is being taken further. The universe keeps expanding and the library keeps going. I was always hesitant to turn the *Star Wars* job over to anyone; I was very protective and kept close control over the sounds. With Matt, he understood the value of it and has taken over that job. I feel comfortable," Burt says.

After the prequel trilogy was complete, the pair reunited on another well-loved space fantasy film: Pixar's *WALL-E*. Andrew Stanton, the film's writer and director, told Burt that he wanted to create "R2-D2: the Movie." Burt explains, "What he was saying is that he had a main character that had expressive sounds and wasn't going to speak in words that we understand. Fortunately, R2-D2 and the droids in *Star Wars* had led the way. Audiences have been brought up understanding robots, something that was ground-breaking when it was done in the first films. It allowed *WALL-E* to have a basis as a successful concept. After I spent three years on *WALL-E*, I got together with Matt to co-supervise the sound editing on the film. It came back over to Skywalker Sound, as all Pixar films do, for sound editing and mixing.

"Matt also connected our studios that were separated by 25 miles or so. He found a way to have a broadband connection so that sounds and images on a screen at Pixar could be mirrored in the sound design room at Skywalker. We could play and review sounds over a distance."

At that time, Pixar built a dedicated sound studio nicknamed "Soundhenge." Even after his three years at Pixar, Burt did not find his name on the door: "They put a plaque on the office that said 'Matt Wood,'" says Burt.

From Wood's point of view, this plaque brought balance to the Force. "I had Ben's name on the [Skywalker Sound office] door. For the longest time, we both had our names on each other's doors," says Wood.

Collins next asked Burt how digital technology changed his approach for sound design. Burt replied, "Some things changed; some things did not change. The aspect of going out into the world around us to capture sounds for *Star Wars* stayed the same. Generation loss used to be a gigantic problem in the pre-digital days; an original sound recorded on tape went through at least 10 generations of analog





rather than the technical," Burt says.

Finally, Burt offers advice to anyone interested in a career in sound design. "I find there are generally two groups of sound people," he says. "One group is made up of technical experts: they understand the latest software, know the latest microphones, and are passionately interested in the bleeding edge of technology. The other group is less interested in technology and more interested in [the performance of a sound]. 'What kind of sound can I make by twisting this broken piece of leather around a wax paper plate?' They are thinking about how sounds can be used to give a dramatic dimension to a scene. Most successful sound [crews have members from] these two groups because they need each other. Occasionally, you find an individual who embodies both groups. As you are studying sound, don't neglect either of these areas."

"Build your own sound effects library. Get an audio recorder, go out, and listen. Here's my rule: If a sound catches your attention, like a broken motor in a grocery store refrigerator, record it. By recognizing it, you know that it stands out in some way and has a feature that is going to be usable later."

duplication by the time it got to the theater. A great deal of effort always went into quality control and noise reduction or else sounds degraded terribly. With digital, that was no longer really an issue. That lifted a lot of stress from the sound editors and allowed them to focus on the creative [aspects]. Another huge difference was that a library could be put into digital form to be browsed very quickly. We used to keep sound on old strips of film, sometimes broken up and hung on hooks. It took a long time to find a component for something. A digital library can be browsed within a few seconds.

"The digital revolution for visual effects has [allowed creators to] synthesize models, textures, costumes, and characters in the studio. That kind of revolution didn't happen to sound. Sound is partly documentary filmmaking. The digital tools haven't allowed us to turn dials to create a voice. We still have to find those things in the real world. Digital made it much more convenient for us to do our work; more time can be spent on the creative





# Q & A WITH BEN BURTT AT CELEBRATION V

During Ben Burtt's panel at Celebration V, he answered questions from fans. Here are some of the best!

**What is your favorite sound that you created for *Star Wars*?**

My favorite *Star Wars* sound is the first sound I made: the lightsaber. I went out to the studio for one of my first [meetings] and saw Ralph McQuarrie's artwork on the wall showing these glowing sabers. I thought that was a fantastic visual. This was long before they filmed anything. I was a projectionist at the USC cinema department and I remembered the hum of the projection motors as I sat there in the booth. There were two of them and you could get a musical tone going between them. I thought, *Gosh, this is the lightsaber*, so that [sound] was discovered within 24 hours. Nobody challenged it; everybody loved it right from the beginning.

**What is your favorite sound that you created for a non-*Star Wars* project?**

I love gunshots, so I'm going to say Indiana Jones' pistol. In the *Indiana Jones* movies everything was exaggerated; pistols became cannons.

**What are some of the oldest sound recordings that you have used in a film?**

I've been going through all of my old tapes to digitize them, and have been discovering old things. I was working on the film *Munich* a few years ago. I discovered that I had recorded some propeller-driven passenger airplanes flying over my house back in the 1960s. That was just what we needed, period

sounds on recordings that were good enough to use in the movie. While filming *Return of the Jedi* in London, I made sure to record all of the telephones in the hotel and studio. Telephone rings change over the years as technology changes. I needed vintage phone rings, and I had them. Sometimes the most mundane things are something you can snag for later.

**What is the oldest unused recording in your library?**

I have a folder [of sounds] on my computer called "To Be Filed." I like them, but I'm not sure what to do with them. One of them goes back to [my work on] *Star Wars*; I made a loop out of a door thump that sounds like a heartbeat. I've never used it yet. ☹





# INTERROGATION DROID!



POOR GREEDO NEVER CAUGHT A BREAK. HE GOT IN A SCUFFLE WITH LITTLE ANAKIN IN *THE PHANTOM MENACE* (LATER CUT FROM THE FILM), BOTCHED A KIDNAPPING AND THEN GOT BEATEN UP BY BARON PAPANOIDA IN *THE CLONE WARS*, AND ENDED UP SLUMPED OVER A TABLE AT THE MOS EISLEY CANTINA! *STAR WARS INSIDER* ASKED **PAUL BLAKE**—WHO PLAYED THE HAPLESS RODIAN IN *A NEW HOPE*—HOW UNLUCKY GREEDO WOULD FOUL UP IF HE REPLACED MORE COMPETENT *STAR WARS* CHARACTERS. WORDS: CHRIS SPITALE



Greedo is slow to fire. Again.

**What if Greedo faced Jango Fett in the Geonosis Arena?**

Greedo was very adept at martial arts. He was taught by the Japanese masters at Assassin College. However, he missed the day they taught sword fighting, so he'd have been the one decapitated.

**What if Greedo was stopped by sandtroopers at Mos Eisley?**

His powers of mind control were immense! It explains how he persuaded a lovely female Rodian to become Mrs. Greedo!

**What if Greedo had located the *Millennium Falcon* in a stream of garbage?**

He'd have gotten a call from Mrs. Greedo, and would have had to fly all the way back home.

**What if Greedo had to reassemble C-3PO on Cloud City?**

Greedo assembling? I don't think it's even a possibility. He wasn't the brightest of Rodians, even when he applied for a place at Assassin College.

**What if Greedo had been in on Luke's plan to escape from Jabba?**

Greedo might have succeeded in tossing Luke the lightsaber. I see that as one of his few heroic moments. It would have probably hit him on the head, though.



**NAME: PAUL BLAKE**

**ALIAS: GREEDO**

**FIRST APPEARANCE**

*Star Wars: A New Hope*

**What if Greedo had taken the place of Lando during the assault on the second Death Star?**

Well, Greedo didn't have a pilot's license, so that's a problem. He'd probably have been pulled over long before he got near enough, and been taken into custody.

**What if Greedo had to save Luke from the Emperor on the second Death Star?**

Greedo would have attempted to grab the Emperor, but the belt he was wearing would have fallen around his ankles, leading him to trip and fall over the precipice. Of course, in my alternate universe, Greedo would have shot first, killed Han Solo, run off with Princess Leia, defeated Darth Vader—and ruled the galaxy! 🐸

INTERROGATION DROID: PAUL BLAKE





25  
RETURN OF THE JEDI

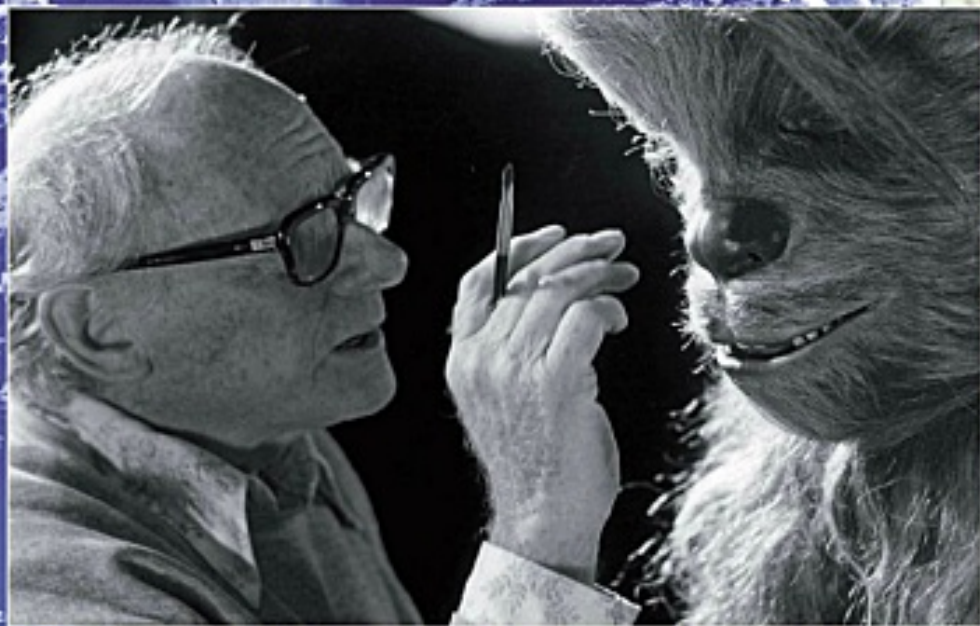
# MASTER & APPRENTICE



MULTI AWARD-WINNING NICK DUDMAN'S CAREER IN MAKE-UP STARTED WHEN STUART FREEBORN HIRED HIM FOR THE EMPIRE STRIKES BACK. HIS BIGGEST CONTRIBUTION, THOUGH, WAS TO THE CREATURE-FEST THAT WAS RETURN OF THE JEDI, CELEBRATING ITS 25TH ANNIVERSARY THIS YEAR.

**WORDS: JONATHAN WILKINS**





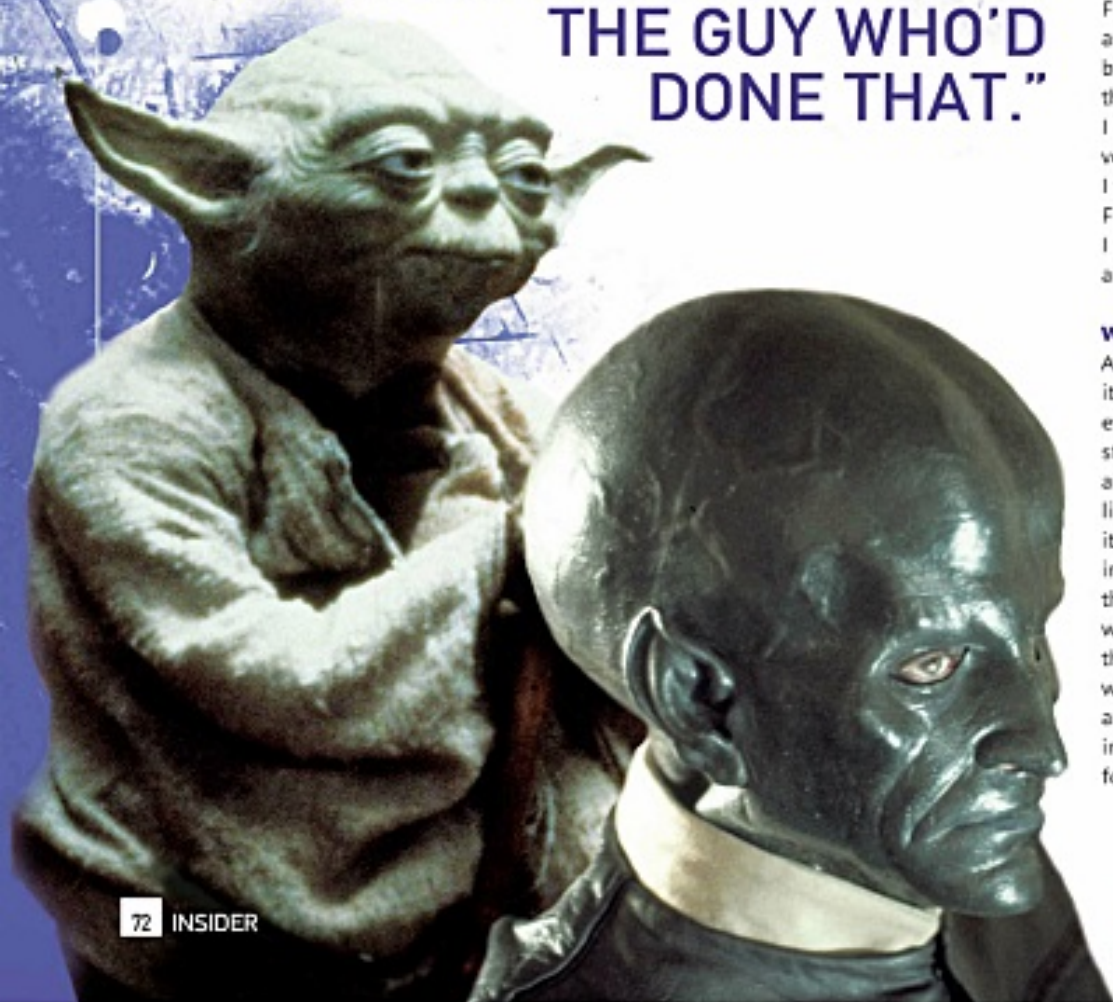
**"I WENT TO SEE *STAR WARS* WHEN IT CAME OUT AND I JUST WANTED TO KNOW EVERYTHING ABOUT THE GUY WHO'D DONE THAT."**

**What got you interested in make-up?**

Originally I did make-up for school plays. I was always curious watching movies with characters that weren't human or only half-human. Characters like the Wolfman or Frankenstein's monster made me curious as to how it was done. I taught myself those basic amateur tricks, and photographed them. That was before I went to college. I did make-up and effects-type stuff on a very basic level at college. When I graduated, I was lucky enough to meet up with Stuart Freeborn, who hired me. I fell into it. I thought it was hobby. I never thought about it as a career until I met Stuart.

**Were you a big fan of his work?**

Absolutely. I went to see *Star Wars* when it came out and I just wanted to know everything about the guy who'd done that stuff and how he had done it. I found out about other movies he'd made in the past, like *2001*. I must admit, until I met him it never really dawned on me for some inexplicable reason that anyone really did this as a career. He galvanized me in many ways. I think that the cantina scene from the first *Star Wars* was the thing. Chewbacca was fantastic, but the cantina scene with all the creatures that Rick Baker had done in the background and Stuart's in the foreground was wonderful.







**You served your apprenticeship on *The Empire Strikes Back*. Was it daunting to work on such a big movie?**

It was terrifying. I had an invitation from Stuart to go up to Elstree where they were shooting *The Empire Strikes Back*. I went along with my photos, the stuff I'd got from school and college. I was shown into his office where he was working on Yoda. I looked at all this stuff. I mean, I couldn't fathom how on Earth he'd done it. I was very lucky, as he offered me a job on the spot, and asked if I'd be able to start the next day. It was terrifying. I was very fortunate because it was a small team. Nick Maley and Bob Keen and the rest of the team were lovely, very easy to work with. Stuart really wanted me to assist him in finishing the Yoda puppet, so I built early control systems for the Yoda puppet with him, with no real idea what I was doing. I was doing what I was told, but it was a wonderful learning curve just sitting there watching this guy work.

**Was there a sense of pressure, because Yoda was such a big character in the movie?**

I think initially there wasn't, but certainly I very much became aware of the pressure to

get it right. We had a back-up Yoda that Nick Maley had put together that didn't have the subtleties of Stuart's, and that was at least going to be ready in an emergency. Stuart's Yoda was literally down to the wire with myself, Stuart, Bob, and the team being up all night, frantically trying to get it together. Trouble being, we didn't know what we were doing because nobody had ever done it before quite that way. It was a real race against time, and quite scary when we first took our finished work to the set.

**So was Yoda your favorite character to work on?**

I think Yoda was the one I felt was magical, because it was the first time I went to rushes, and saw the dailies of something that I'd helped to do, however minimally, actually functioning on film. It's something, of course, that nowadays is rare because with digital you don't go to rushes and see this wonderful thing suddenly there. Back then, you shot the stuff and you went the next day and you sat in the theatre and you watched it. You knew instantly whether it had worked or not. I do remember that feeling of, "It's a character and it works."

**Was there anything you worked on for the movies that didn't quite work?**

On *Empire* I do remember helping construct the wampa. That was always a nightmare because it was made with sheepskins and weighed a ton. I do remember problems with

**"STUART FREEBORN OFFERED ME A JOB ON THE SPOT, AND ASKED IF I'D BE ABLE TO START THE NEXT DAY!"**





A large, detailed image of Jabba the Hutt dominates the upper left. Below him is a group of other creatures: a Wookiee (Chewbacca), a Tauntaun, a Yoda puppet, a small Ewok, and several other alien heads. The background is a blue and white grid pattern.

## MAKING AND PRESENTING

that because they'd already shot it in Norway before I came on the picture. Then there were first pick-up shots being done at Elstree, so they were putting the shoot back together. I remember that being an absolute pain.

**You came back to work on creatures for *Return of the Jedi*, including Jabba.**

Jabba the Hutt worked well on-set and was much appreciated by the fans. The first prosthetic make-up I ever did was Bib Fortuna and that worked. I applied the Emperor's make-up and that was okay. I can look at those things now, with the benefit of hindsight and 25 years of advances in materials and processes, and think they're actually very basic and in some cases, quite primitive. But for the time, a lot of what was being done was really pushing an envelope. Certainly with Jabba the Hutt, we were pushing an envelope.

**Nowadays would you approach it that way?**

Actually, no you wouldn't, you'd just do it digitally. If you were to try and build something practical you would approach it very differently now with the benefit of everything we have learned since.

**Are characters who have got dialogue, like Yoda, harder to realize in comparison with, say, a monster?**

Anything that is approaching the human norm — the closer it is the much harder it gets. If something's a great big monster you

**"I BUILT EARLY  
CONTROL  
SYSTEMS FOR  
THE YODA  
PUPPET, WITH  
NO REAL  
IDEA WHAT  
I WAS DOING."**





can make up your own rules; the minute you get near a humanoid character, you're forced into behaving and following the rules that people expect. If a character has dialogue, he needs to lip-synch. You can't claim, "Oh, I'm sorry, this alien doesn't lip-synch because on his planet they don't." Nobody's going to buy that, and so it does become much harder. It's a real challenge to identify what works and what doesn't. In the past, lip-synching was the responsibility of the puppeteer. That works very well to a degree. If it's something you can't get a puppeteer inside of, and it's mechanical, in the past you'd have millions of people pulling cables or running the camera at different speeds, like they did with *Little Shop of Horrors*. Nowadays, if you were going to do a practical creature that behaved like that, you would use a computer to run a voice program. We've done a lot of stuff where you take dialogue files and you put them in the computer and you can actually program the puppet to lip-synch to that file. That works fantastically because it will always do the dialogue perfectly. We never had anything like that in the past, it was people pulling on bits of string!

**When you went back on the *Star Wars* set to work on *The Phantom Menace* was it noticeable how things had changed?**

Oh yes, it was 15 years or more later, wasn't it? Yes, the way in which the movie was being made was completely different. It

was great fun to do because we got to do loads of alien heads which were ones that I'd known, so there was a great nostalgic feeling. That was great fun. Going to the Ranch and trawling through the Archives, that was great.

Having somebody like George in charge is great because it's one person. There's no committee, no people in suits having arguments over what you can or can't do or what something should look like. You just go and ask one bloke and he gives you a straightforward answer. You know where you are, and that's great. Obviously things had changed a lot on *The Phantom Menace*. If you just read the script you'd go, "How are we going to do that?" You knew perfectly well it was all going to be CG, because that film, especially, was a showcase for technology they were developing. That was interesting, because I was able once again to talk to the ILM people, like Jeff Olson and John Knoll, and actually get a pretty good insight as to where the technology actually was going. So it was a very interesting movie to work on and certainly set people like me up for knowing how to work on that kind of film because of the whole way of shooting it, with blue sets everywhere and people jumping over blue boxes... You never quite knew where you were. It was very different. ☺

**"THE FIRST PROSTHETIC MAKE-UP I EVER DID WAS BIB FORTUNA."**





# MY STAR WARS

**TIMOTHY ZAHN'S** *HEIR TO THE EMPIRE* KICK-STARTED A WAVE OF *STAR WARS* EXPANDED UNIVERSE NOVELS THAT CONTINUES TO THIS DAY. HIS LATEST BOOK, *SCOUNDRELS*, IS A GRIPPING HEIST TALE THAT'S SURE TO FURTHER HIS REPUTATION AS ONE OF *STAR WARS*' FINEST AUTHORS. INTERVIEW BY **MARK NEWBOLD**.

**When did you first become aware of *Star Wars*?**

I saw a short *Newsweek* article about it a few weeks ahead of the release, and there were people talking about the movie the first night it hit the theaters. I was working on a computer project that evening and didn't get to see it until the second night. I don't know how attendance was opening night, but our showing was packed.

**Do you have a favorite scene?**

There are way too many to choose from, so instead I'll pick my first favorite scene, the one that first really and truly grabbed me: Obi-Wan's counter-attack in the cantina. In that single, perfectly framed instant he went from being a knowledgeable but relatively passive-seeming old man ("a crazy old wizard," in Owen's estimation) to a competent, skilled, and highly dangerous warrior.



**What was your reaction to seeing *Star Wars* for the first time?**

"Wow!" My first indication that I was going to like this movie was when the Star Destroyer came by overhead... and just kept coming, and coming, and coming. It was the first time I'd ever had a genuine sense of sheer size in a movie.

**Can you reveal something about yourself that will surprise *Star Wars* fans?**

There's a moment in every Pixar movie that brings a lump to my throat. I hated the *Star Trek* reboot. Can we please get Pixar to do the next *Star Trek* movie?

**Where is the strangest place you've been recognized?**

A car-rental desk in Portland. We were coming home from a Christmas trip and had spent the night at a hotel on the airport grounds, only to awaken to the aftermath of an ice storm that had knocked out power to the hotel and shut down the airport. Not wanting to wait on our flight back down the coast, we decided to see if we could get a one-way car rental. Tired, unshowered, unshaved, and slightly frazzled, I was, of course, recognized by the guy behind the counter.







**Where did you sign your first Star Wars autograph?**  
I signed an advance copy of *Heir to the Empire* for my in-laws in March or early April 1991. It was good that I was able to do so, because my father-in-law passed away shortly thereafter. I was glad he was able to at least see the book.



**Do you have a favorite Star Wars toy?**  
Not a toy per se, but I still have the plastic Star Destroyer model I put together in the late 1970s prominently displayed on a shelf in my office. It has since been joined by several other models, action figures, etc. (And the shelf has grown to four shelves.)

**What is your favorite Star Wars film and why?**  
The *Empire Strikes Back*. For me, it still has the perfect balance of action, character development, intrigue, tension, and dialog.



**EXPANDED**

Star Wars: Scoundrels is out now!

**UNIVERSE**



Walt Disney Co. president and CEO Bob Iger (middle, left) Star Wars creator George Lucas (middle) and actor Anthony Daniels, who plays C-3PO (middle, right) join some familiar faces as they take the trip of a lifetime! Photo: David Roark

# THE INC





# REDIBLE JOURNEY

INSIDER BUCKLES UP TO TAKE THE  
ULTIMATE TRIP THROUGH THE STAR WARS  
GALAXY AS STAR TOURS TAKES FLIGHT  
AGAIN! WORDS: STEVE SANSWEET



**G**eorge Lucas' connection with Disney theme parks began early in life—for both. The day that the enchanting new Disneyland opened to the public in July, 1955, George and his best friend, who had moved to Southern California, braved the crowds and long lines for a visit.

"It was one of the most amazing experiences an 11-year-old could have," Lucas told *Insider*. "I had been to a lot of typical amusement parks, but this was beyond belief." Coupled with his first trip on an airplane by himself and his first visit to a McDonald's, Lucas fondly recalls it as "a trip to remember."

Fast forward 56 years to another opening day—May 20, 2011—and again there were crowds, long lines, and an amazing experience for thousands of fans, but this time Lucas was on stage, joining Disney president and chief executive Bob Iger to open the long-awaited update of *Star Tours* at Walt Disney World's Hollywood Studios in Florida. *Star Tours: The Adventures Continue* launched at Disneyland two weeks later. And now millions of park visitors will be able to take the most immersive trip ever into the *Star Wars* galaxy—never quite knowing where they'll be going or where they'll end up.

One of the true joys of *Star Tours'* continuing adventures is the possibility of more than 50 different combinations of planets, characters, and events so that each one of your rides can be different for a long, long time. How will your ride begin—a furious Darth Vader and a large squadron of stormtroopers blocking your way, or will you follow Han Solo and the *Millennium Falcon* in a hasty escape? And who will brief you via hologram about your secret mission—one that you didn't even know you had? Will it be Admiral Ackbar, Yoda, or even a strikingly beautiful Princess Leia? And where do you think you'll visit and get into a jam: Naboo? Tatooine? Coruscant? Kashyyyk? Hoth? The Geonosis asteroid belt followed by the dreaded Death Star? As for your encounters, as if Vader isn't chilling enough, how about Boba Fett, all-new sky troopers, or even, fleetingly, Jar Jar Binks?

In a good way, the ride assaults your eyes, ears, and entire body. The reimagined *Star Tours* footage is projected in Dolby 3D (seen through stylish-looking plastic glasses) and in multi-track sound. There's a wider range of movements for your cabin as your *Starspeeder 1000* encounters all-new environments such as water and snow. For the first time, you actually visit and even land on planet surfaces instead of just remaining in space. And all along the way, there's as much humor as thrills, adding to the overall feeling of having had a great time when you exit your cabin after an exhilarating four-and-a-half minutes.

In January, 1987, when *Star Tours* opened at Disneyland, it was the first major park ride that used giant motion bases that had been built as aircraft simulators to train pilots as realistically as possible. A "*Starspeeder 3000*" cabin that fit 40 passengers was



Captain Rex: star of the original *Star Tours*! Photo: Paul Hillmeyer

supposed to take riders on a trip to the Forest Moon of Endor, but brand new pilot Rex overshot his target and you found yourself in the middle of a fierce battle between Rebels and the Empire above the Death Star. There were other hairy escapes before you finally made it back to the spaceport. The ride opened along with Disney's new Hollywood Studios in 1989, and later at Tokyo Disneyland and Disneyland Paris. The ride was an immediate success, and at the Florida park it became the centerpiece of the annual *Star Wars* Weekends held in May and June.

The ride was designed so that it could be updated; the motion base movements could be changed to synch with a new film that could take passengers anywhere in the galaxy. "The whole idea behind *Star Tours* originally was that it was like



C-3PO greets travelers as they approach the *Starspeeder*, but he has an even greater role to play on take-off! Photo: Paul Hillmeyer





a theater that you could reprogram on a regular basis," says Howard Roffman, president of Lucas Licensing. "But not a lot of new things were happening around *Star Wars* at the time, and Disney's focus was elsewhere. With *Star Tours* still a tremendously successful ride, they felt there were other priorities for new attractions."

But when Lucas began work in earnest on Episode I, a call went out to Tom Fitzgerald, executive vice president and senior creative executive at Walt Disney Imagineering. Fitzgerald, a 32-year Imagineering veteran who was writer and producer on the original *Star Tours*, took on the producer role for what became *Star Tours: The Adventures Continue*...but the project still needed more than another decade in the oven before it was ready to be served. Fitzgerald was one of the first outsiders to look behind the scenes, especially at the exciting Podrace sequence in *The Phantom Menace*. "That would have worked for a new ride film, and we completely storyboarded it," Fitzgerald says. "But then we wondered, *What's going to happen in the next episodes?* We made the decision not to limit ourselves to one film, or even one location."

The roots of *Star Tours* go back to the mid-eighties, when a new management was put in place at Disney. Imagineering and the company's top executives agreed that the parks needed to start better reflecting current popular culture. That meant looking outside the company at intellectual property owned by others, and the first choice by far was *Star Wars* and Indiana Jones. Lucas himself agreed that the best theme parks for his properties were Disney's. An agreement was reached and "blue sky" work began on a *Star Wars*-based attraction.

Surprisingly, Imagineering at first explored a huge Space Mountain-type dark rollercoaster with the working name of "Jedi Training Academy." It seems that Luke Skywalker needed help to rebuild the Jedi Order, and as a car launched, a large "hologram" of Obi-Wan Kenobi or Yoda would appear and ask riders to follow the Force, but to beware of the dark side. Then riders would get to push buttons to choose the path of light or dark side with the majority in each multi-seat car prevailing. The cars would then switch off to one of



From left: James Arnold Taylor, Dave Filoni, Chewie, Bob Iger, George Lucas, Threepio, Anthony Daniels, Ashley Eckstein, a clone trooper, and Daniel Logan join in the fun! Photo: Kent Phillips

## THE OPENING

With nearly 150 members of the costumed 501st and Rebel legions lining their path to the attraction, George Lucas, Disney president Bob Iger, and Anthony Daniels took the first "official" ride on *Star Tours: The Adventures Continue* at Disney's Hollywood Studios on May 20. Their Starspeeder cabin was filled with happy guests, including Ahsoka Tano, Shaak Ti, Boba Fett, an Ewok, and assorted Jedi and troopers.

The ride came after an opening ceremony at a stage set up in front of the park's landmark Sorcerer's Hat. The setting, with a large screen and giant speakers blaring the *Star Wars* theme, looked like a hallway of the Death Star—so it's no surprise that Imperials tried to take over, stormtroopers followed by Darth Vader himself. "I'm here to see that *Star Tours* never becomes operational," he growled, saying he'd uncovered a plot to use Starspeeders to

shuttle Rebel spies. "Activate the energy shield!" The action then switched to the screen, where stormtrooper surrounded *Star Tours* and a red energy bubble descended over it.

But wait! Two hooded Jedi appeared and made quick work of the troopers, fighting them to get to the back of the stage. The hallway doors opened—and Lucas and Iger emerged swinging lightsabers. When Vader threatened, Lucas called upon R2-D2 to destroy the energy shield, which the plucky droid did by firing a handy ion cannon, causing an explosion so big that it deposited ash over everyone in the vicinity, including Lucas and Iger. Take that, Vader!

Also on the stage for the opening ceremony were the hosts and first guests for *Star Wars Weekends*: Anthony Daniels and Daniel Logan, as well as Dave Filoni, Ashley Eckstein, and James Arnold Taylor from *Star Wars: The Clone Wars*.



R2-D2 leads George Lucas, Bob Iger and the rest of the *Star Wars* gang past the fans! Photo: Matt Strohman



Frosty reception! The flight might take you through a battle on the ice world of Hoth!



two paths. Along the way, there would be a number of scary encounters, such as with giant "space monsters" that would seem to swallow the riders. The cost, size, and technological breakthroughs needed were all stumbling blocks, however.

It was Lucas who came up with a new direction during a walk-through of Imagineering headquarters. "What's this?" he asked passing by a wall covered with storyboards using the pilot-training motion simulator base that was being considered as possible new attraction technology. "That would make for a great *Star Wars* ride," Fitzgerald recalls Lucas saying.

"George wanted to break the framework of a typical attraction and have one where everything goes wrong," Roffman recalls. "It was also clear we needed a film, and since it was a *Star Wars* film, ILM needed to make it."

"What impressed me most first, working with George, was his incredible storytelling skills," says Fitzgerald. "We came up with a number of different approaches for the ride film, but he wanted us to focus on the humor along with the thrill ride. We made an elaborate pitch at ILM and George pulled out the center section and said, 'I think this is the

segment we should do.' It was just like starting *Star Wars* with Episode IV!"

Lucas actually acted out the ride. It was Fitzgerald's job to put that into story and dialogue form. The core team at Imagineering numbered about 20, but several hundred people "touched" the project, such as those who built the structure and surrounding "neighborhood" at the parks and the teams at ILM and Skywalker sound. While Disney never talks about costs for individual attractions, a story in *The Wall Street Journal* just before *Star Tours* opened pegged the total cost at nearly \$32 million—or nearly twice the cost of the original Disneyland.

When Episode III started production, it was time for Fitzgerald to journey back to that far away galaxy. In 2003, he flew to Australia and met with Lucas and Roffman on a Saturday, a day off from shooting *Revenge of the Sith*. That's where the basic ideas were hammered out for the new *Star Tours*. "By then, we were looking at digital 3D projection and branching storylines," Roffman says. "We had a really fun brainstorming session about what you could do in each of the locations you could

visit, what different components would exist. We talked about the introduction, how things go wrong, the different adventures, and the windup."

Fitzgerald notes that the way many guests engage with Disney parks today is different than it was at the time the first *Star Tours* opened. "We now have many annual pass holders who visit multiple times, so we need to keep our attractions as surprising as possible. That's where we got the idea of multiple stories for *Star Tours*."

There are, in fact, 54 possible combinations of storylines for each four-and-a-half minute ride aboard the *Starspeeder 1000*, an "earlier" version of the original intergalactic tour bus, since the ride now takes place in the timeframe between Episodes III and IV, instead of after Episode VI. A tourist can visit six planets with very different environments, and for the first time during a ride encounter some of *Star Wars*' most iconic characters: Darth Vader, Yoda, Boba Fett, Chewbacca, stormtroopers—even Princess Leia, Admiral Ackbar, and Jar Jar Binks.

And because Rex, the *Starspeeder* pilot in the original ride, told guests that it was his first day on the job and the updated





Below: Two Rebel spies discovered on an early journey. Will you be the next Rebel onboard?

OKWLV7



OKWLV7



Star Tours is set earlier in the timeline, the ride needed a new captain. "We tried to do something 180 degrees from Rex," Fitzgerald says. "So we came up with AC-38, or Ace, who's a little cocky—a Top Gun type. We tried different voice talents and combined those tracks with the animatics, but it was clear that George wanted something more along the lines of Rex's personality: highly-strung, nervous, a bit out of control."

"We were trying to come up with a new character when a light bulb went off while I was driving to work. I told the team we didn't have to design a new character because one already existed—C-3PO!"

Fitzgerald flew to London to meet with the golden droid's originator, actor Anthony Daniels. "Tony, I have some great news for you," Fitzgerald recalls saying. "You've got a bigger part—much bigger!" [For Daniels' view of his Star Tours adventure, see *Star Wars Insider* 127.] Bigger indeed. Threepio now plays the role of accidental pilot, desperately trying to control a Starspeeder he was never meant to fly. Ace appears briefly in the pre-ride video while you're waiting to board your Starspeeder, and for nostalgic fans who look carefully as they wind their way through the pre-boarding area, even Rex is there in an amusing vignette.

Of course, if there's a new *Star Wars* movie, ILM can't be far away. And Bill George, a 30-year ILM veteran who has been visual effects supervisor on such recent films as *Twilight* and *Evan Almighty*, and won an Oscar for his work on *Innerspace*, jumped at the chance to be ILM VFX supervisor on *Star Tours II* along with Glen McIntosh, animation supervisor. The top secret project became known at the company under its code name, *Lodestar* (something that serves as an inspiration, model, or guide). "Glen and

## THE CRAWL

During the *Star Tours* opening ceremony, the following crawl ran on the main screen to set the stage for the "new spaceline, *Star Tours*."

It has been a long time since the end of the Clone Wars, and the evil Sith Lord Darth Vader continues to tighten his grip on the Empire as the galaxy moves closer to the brink of a great civil war.


A new intergalactic spaceline, *Star Tours*, seeks to preserve unrestricted intergalactic travel in this age of tyranny. Freedom fighter Captain Raymus Antilles has assigned two droids, See-Threepio and Artoo-Detoo, to help launch the spaceline, fueling Imperial suspicion that *Star Tours* is part of the Rebel Alliance.

*Star Tours* is about to open its first intergalactic space terminal in the Earth System as rumors of a fearsome weapon of mass destruction dash all hope for peace and freedom in the galaxy...

"Now this is Podracing!" Hurtling across the surface of Tatooine!







Darth Vader and a squadron of sky troopers attempt to cut your journey short! Get us outta here Threepio!

I have always been huge *Star Wars* fans," he says, making no bones over the fact that he asked for the *Star Tours* job.

When ILM first got involved in what turned out to be a two-year undertaking, Imagineering had already done a series of animatics—or animated storyboards—to make sure that their colleagues could actually program a raft of new moves for the *Starspeeder*. In fact, the motion base gets such a workout that it was necessary to program in a brief pause—filled by the hologram transmission—so that the machinery can rest briefly and reset itself.

"We felt that part of our job was to make sure everything was as authentic to the *Star Wars* universe as possible," George says. "But we also wanted to

show some things that had never been seen before, like parts of the Death Star. We never really saw just how deep that chasm is in the central core where Luke and Leia swing to safety."

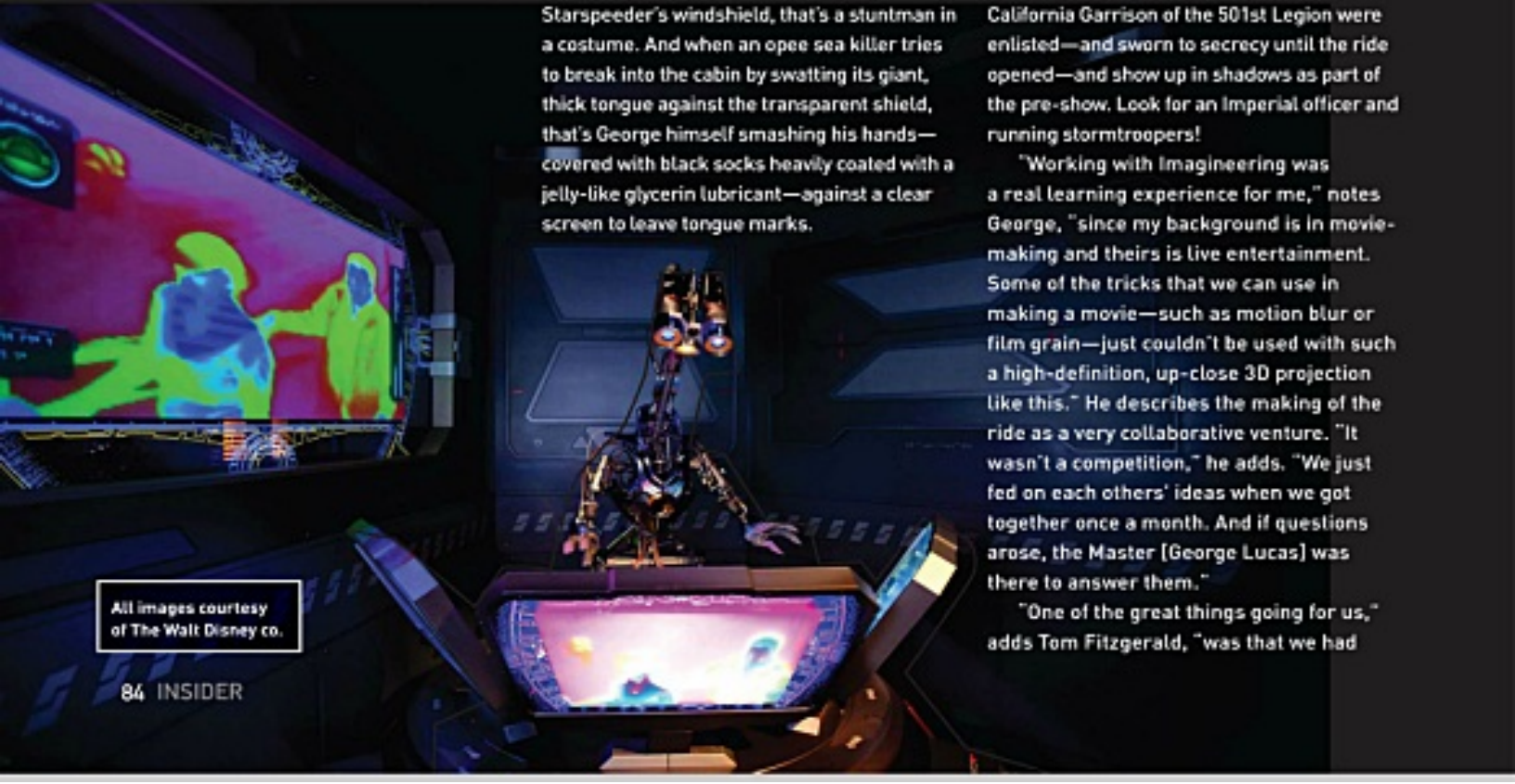
At its peak, the crew at ILM numbered nearly 80 people. With so many different scenes to get done, the project was treated almost like an animated series, with each section moving on to the next department on its way to completion. Nearly all of the *Star Tours* footage was done with computer graphics. "Originally, there was a plan for some live action, but we figured that because of the 3D and the programming of the movements of the simulator base, we'd be tweaking the footage and changing camera angles up until near the end," George adds. There was a bit of live action, however. When a certain Wookiee slams into the *Starspeeder's* windshield, that's a stuntman in a costume. And when an opoe sea killer tries to break into the cabin by swatting its giant, thick tongue against the transparent shield, that's George himself smashing his hands—covered with black socks heavily coated with a jelly-like glycerin lubricant—against a clear screen to leave tongue marks.

Some footage for the ride was adapted from existing scenes from the *Star Wars* movies, such as some of the Coruscant cityscape and traffic. In other cases, ILM went back to the original CG models created for the movies. In the case of Episode I models, technology and computer systems have changed so radically in just a decade that the *Podracer* models had to be updated and restored. "The models themselves were fine," George notes, "but things like the texture and paint had to be redone."

There was more live-action footage shot for the pre-show, pre-flight briefing, and side screens in the cabin. An entire side of a *Starspeeder* was built full-size for some scenes, including one with Daniels in a movie-used C-3PO suit. Other authentic costumes such as a Rebel pilot were also used. And several members of the Southern California Garrison of the 501st Legion were enlisted—and sworn to secrecy until the ride opened—and show up in shadows as part of the pre-show. Look for an Imperial officer and running stormtroopers!

"Working with Imagineering was a real learning experience for me," notes George, "since my background is in movie-making and theirs is live entertainment. Some of the tricks that we can use in making a movie—such as motion blur or film grain—just couldn't be used with such a high-definition, up-close 3D projection like this." He describes the making of the ride as a very collaborative venture. "It wasn't a competition," he adds. "We just fed on each others' ideas when we got together once a month. And if questions arose, the Master [George Lucas] was there to answer them."

"One of the great things going for us," adds Tom Fitzgerald, "was that we had



All images courtesy of The Walt Disney Co.



a lot of access to George. He's a storyteller with a great eye for detail who really understands the theme park audience as well as the film audience."

Bill George acknowledges that he did lose one dispute, but fairly willingly. The new ride takes place between Episodes III and IV, rather than after Episode VI as its predecessor did. Yet when the Starspeeder accidentally lands on Hoth, you see AT-ATs attacking, snowspeeders firing, and Rebel transport ships fleeing. Wait a minute! Didn't that take place in Episode V? Of course, but as George says: "Once you decide to go to Hoth, that's what you want to see, even need to see." And, as Lucas was quick to point out, the fact that an AT-AT battle took place on Hoth in Episode V doesn't mean that other AT-AT battles didn't happen there earlier.

After two years of hard work, George wasn't about to breathe easy until he saw the ride with an outside audience. "They were laughing, and cheering, and applauding," he says with delight. That's when he took a deep breath.

Fitzgerald notes that many riders say it's like an entirely new attraction, but adds, "We were very careful to protect the DNA of the ride that people love. And while it may look familiar when you walk in, as you get deeper, it changes more and more." There are some updates in the pre-show that, in a comic way, make reference to how the world has changed since Star Tours first opened.

A none-too-smart security droid X-rays luggage (guests can "see" what's inside, so watch for lots of inside jokes) and makes some not-so-smart choices on what to pass and what to destroy. There's also a faux X-ray screen of guests as they approach the Starspeeder cabin with some funny chatter from another security droid.

George Lucas never had any doubts about the new attraction's worthiness. "It's like Star Tours on steroids," he says. "There's a wonderful mix of different worlds and environments. And I love working with Imagineering. They are great, talented people and it's always fun to do something with them." As for the future, although there's nothing currently planned, Lucas says he'd "love to see more Star Wars rides at Disney parks." 🌟





# INTERROGATION DROID!

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**STAR WARS INSIDER CATCHES UP WITH LUKE SKYWALKER AKA MARK HAMILL TO TAKE A LOOK AT THE LIGHTER SIDE OF THE FORCE! WORDS: CHRIS SPITALE**



Above: Oops! Give the man a hand!  
Right: Mark Hamill and friend ponder the mysteries of the Force!

Yoda was always giving Luke Skywalker advice. What advice would Luke have given in return?  
Use moisturizer!

What do you think was harder for Luke to carry on his back: Yoda, or the knowledge that he smooched his sister twice?

Yoda, because I had other people with their arms up my back manipulating him with cables!

Don't you think it was a bit creepy that Obi-Wan could still speak to Luke after he died? What if Luke

had been on a hot date and needed some privacy? And why didn't Ben chime in when Leia planted that kiss on him on Hoth?

It was like having your parents looking over your shoulder... forever! And it was a chaste kiss. It was coming from the right place—no tongues!

Since Leia was clearly off limits, who do you think Luke should have set his sights on? Mon Mothma or Sy Snootles?

Well, actually, Snow Bunny Padmé from the Clone Wars micro-series—why didn't George come up with more of these luscious babes back then?

When Luke torched Vader's funeral pyre, what did smoked Sith Lord smell like? It was surprisingly pleasant and brought me back to toasted marshmallows at a campfire.

As Luke was the savior of the Jedi, maybe running around the galaxy using his real name wasn't the best idea. What alias would you have given him?

Well, let's see... "Jed Eye," but maybe that's too much of a giveaway. The fans will probably be able to offer better suggestions!

If Mark Hamill had a real working lightsaber, do you think he'd have accidentally cut off



**NAME: MARK HAMILL**  
**ALIAS: LUKE SKYWALKER**

**FIRST APPEARANCE:**  
**STAR WARS: EPISODE IV A NEW HOPE**

a hand long before Vader severed Luke's? Mark has a much higher probability of being klutzy enough to do something like that! Luke seems to finally get it together over the course of those three pictures.

If Darth Vader had cut off your right hand, how would you have reacted? I'd probably be thinking, "Thank God it was the right hand, because I use my left hand for writing!"

Who do you think was better at doing household chores like laundry, dishwashing, and vacuuming: R2-D2 or C-3PO? Absolutely Artoo because Threepio was bound to give you lip about it!

If Mark Hamill did a one-man show about his life, what would it be called? "Showbiz is My Life... Sometimes." I love the contrast between complete conviction (if that's what you want) and an escape clause if you want it to go away. 🍷





Words: Calum Waddell



# BREAKING THE MOLD

VISUAL EFFECTS WIZARD KEN RALSTON GOT HIS START IN THE MINIATURE AND OPTICAL EFFECTS SHOP AT ILM DURING THE MAKING OF *A NEW HOPE*. HE HAS COME A LONG WAY SINCE, AND TAKES A LOOK BACK WITH INSIDER AT HIS WORK ON THE FIRST *STAR WARS* TRILOGY.



Ken Ralston began his galactic career at ILM as an assistant cameraman on the miniature and optical effects unit of *Star Wars: A New Hope* before becoming effects camera operator for *The Empire Strikes Back* and finally working on visual effects for *Return of the Jedi*. Following his *Star Wars* success, ILM hired him to supervise the effects on three back-to-back *Star Trek* movies (beginning with 1982's *Wrath of Khan*), assisting in the creation of yet another classic sci-fi universe. Boasting four Oscars on his resume, Ralston is now one of Hollywood's premiere visual effects technicians, with recent credits including *The Polar Express* in 2006 and *Beowulf* the following year.



This spread: Animating models was a key part of Ken Ralston's work.

**Where did your interest in visual effects come from?**

I used to go see movies by Ray Harryhausen when I was a kid. Watching his work is really where all of this started for me. I was also reading *Famous Monsters of Filmland* magazine. I even wrote some letters to [Editor] Forry Ackerman. I went to his house once, and Ray was actually there. It was through them that I made acquaintances with people who remain good friends of mine, such as Dennis Muren, who of course went on to do outstanding work on *Star Wars*. And I ended up getting a job out of all this! A couple of us made an 8mm film called *The Bounds of Imagination*. It took us a year to do. It was 45 minutes long and filled with visual effects. However, it was Dennis who ended up getting the script for *Star Wars*. Dennis called me a few months later to join him. No one really knew what it was! I said, "Sure, why not?" I was taking a leap into the unknown.

**You ended up working on what, for its time, was a fairly expensive film.** It's funny that you should say that because compared to now it's nothing. "Gee, they did the whole movie for what? It was only \$9 million?" [The final cost ended up over \$11 million.]

I didn't care what it cost, quite frankly. It's not as if we were throwing money away. We were working pretty hard and trying to do it as fast as possible. Everything leading up to actually doing the effects, especially building the motion control systems, was expensive. Everybody was doing it for next to nothing, anyway. It was not a fancy thing to work on. We were in an older industrial area of LA, inside an old cinderblock building doing the special effects. When you compare that to what ILM has turned into now! Holy cow! So I didn't really worry what was being spent, I was just trying to do a good job.

**Did you work closely with your friend Dennis Muren on *Star Wars*?**

Yes, I was working with Dennis on the entire shoot. We had our own group. We were mainly on the night crew and we had too much to do and too little time. All of the cameras were going 24 hours a day. We didn't see too many other people at night, which helped keep our minds on the project.

**Did you work on the final X-wing assault on the Death Star?**

I did pieces of that. When I look back on it I think, "Man, that was really simple to do!" Back then it wasn't simple; it was really difficult! We did a lot of the X-wings flying in and out of the trenches and the laser cannons blasting. We were trying to get all







of that to work visually. It was a nightmare because, along with George [Lucas], we were breaking new ground.

Dennis Muren has said that *The Empire Strikes Back* presented a far larger challenge than *Star Wars* and that, at first, he had no idea how to accomplish the effects.

*Empire* was definitely a much more varied and challenging film. Filming the Imperial walkers—and all of the miniatures and stop-motion that went with them—that was difficult. We were combining them with snowspeeders. That was tough to achieve in that bright white environment with the old optical printers available to us. No one had

tried to show this kind of thing on film before. I also did a lot on the space scenes. I tried to make them a lot less locked down than they were in *Star Wars*. I attempted to add more character to it, to break the mold with regards to how some of the ships flew around—a bit different from *Star Wars*. That was a great deal of fun.

Did you work closely with Irvin Kershner on *Empire*?

For the visual effects guys, we worked mainly with George, even on *Empire*. I think *Empire* is the best of the original trilogy. Kershner did a stupendous job on that film; real storytelling, excellent directing, and a lot of very complicated shots.

**"I got a call to join *Star Wars*. No one really knew what it was! It was a leap into the unknown."**



STAR WARS  
VISUAL EFFECTS  
MAGAZINE



**"I didn't really care what was being spent. I was just trying to do a good job."**

I love the movie. Forget the fact I worked on it; I think that it looks great and is fantastic entertainment. For us, George was always leading the charge. Nothing was just tossed into *Empire*. Every special effect leads the characters through an important journey. That made it easier for me to work on it. I like to have a real idea of what the shots are supposed to do and say. The great thing about George was that he gave you a lot of flexibility, despite the fact there were very precise things that had to be done.

On *Jedi*, for instance, I had a lot more freedom on all of the space battle stuff. George liked a lot of what we were doing. If George trusts you, he just lets you do your thing.

**Were you able to suggest your own visual effects ideas to George Lucas?**

Oh sure! That's something I have always done with directors. They are just ideas, so directors can take them or leave them. George was usually ready to listen to other people, though.

**By the time of *Return of the Jedi* were you assigned to work on specific parts of the movie?**

On the earlier films we were asked to help out on some of the shots that other people were doing but, generally, that didn't happen on *Jedi*. I was doing most of the spaceship shots on *Jedi*. The technology had improved enormously by then. Our ability to use it had improved by leaps and bounds as well. *Star Wars* was an incredibly awkward film to make, but once the technology became second nature, it was a much easier experience. Each film was another leap forward when it came to how the special effects looked. Because of that, George could get more of what he wanted. For *Star Wars*, there was a lot of stuff we just couldn't do, and that frustrated George. By the time of *Jedi*, the technology had improved, and the understanding of the movies was better. George had a lot more freedom in designing the shots the



The Force was with them! Members of the crew—one of the first audiences to see *Star Wars*!





Ralston also brought to life various creatures, including the Ewoks!



way he wanted them to look. So *Jedi* was pretty simple, much more than the previous two. The time spent shooting the models was less drawn out. We worked faster. I had a lot of fun and crazy memories from *Jedi*. It was a good, lively shoot.

**When the time came to go from a *Star Wars* movie to a *Star Trek* movie, was it difficult to switch from one fantasy world to another?**

Not really. I was deliberately not making any comparisons between the two series. I put my *Star Trek* brain on and just went about my business. Luckily I had learned a lot from *Star Wars* by the time I got the job on the *Star Trek* films. It was an interesting experience because I started on *Jedi* working in the monster shop with Phil Tippett, designing the creatures. Then I did all of *Star Trek II*, then went back and finished *Jedi*. That tells you how long that one went on! 🍌



**“George gave you a lot of flexibility. If he trusts you, he lets you just do your thing.”**





# DARK HORSE: INTO THE FUTURE

AS TATOOINE'S TWIN SUNS FADED INTO THE HORIZON AND THE CREDITS CAME UP ON *REVENGE OF THE SITH*, THE *STAR WARS* MOVIE SAGA CAME TO AN END. WHAT, THEN, DID THAT MEAN FOR SPIN-OFF STORIES? WITHOUT THE INTENSITY OF A THEATRICAL TIE-IN, WOULD THEY ALSO FADE TO BLACK? DAN WALLACE FINDS OUT.

**D**efying conventional wisdom, Dark Horse Comics' *Star Wars* comics hit higher sales marks after the end of the prequel movies than they had during their run—setting the stage for some eye-opening expansions of the *Star Wars* Expanded Universe.

"In hindsight it shouldn't have been a surprise," says Dark Horse editor Randy Stradley about the sales surge. "We experienced a drop in sales when Episode I was released, which I believe was due to the fact that fans could get their fill of *Star Wars* from many, many sources. After the films, comics were one of the items that stuck around. Fans came back to us."

Dark Horse made sure that those fans had plenty to pick from. The company (which has held the *Star Wars* license since the early 1990s) has a solid handle on what readers wanted from *Star Wars* comics, but that didn't stifle innovation. On the contrary, Dark Horse continued to launch new series and explore new eras as it took the storytelling possibilities of *Star Wars* into infinity.

The most direct connection to the post-prequel era came with the comics *Purge* and *Dark Times*, which answered the straightforward question: "So what happened next?" Unfortunately for the good guys,

the answer wasn't pretty. Both titles depicted a Jedi Order on the brink of extinction, hunted to the ends of civilization by Darth Vader and the nefarious forces of the new Empire. "The stories are grim, which is a reflection of the state of the galaxy during this time," notes Stradley. "Episode III set the tone, and our stories are following some of that grimness to its logical conclusions."


Would different time periods offer up sunnier outcomes? Dark Horse tested the theory with *Knights of the Old Republic*, an ongoing title set between the company's groundbreaking *Tales of the Jedi* series and the popular *Knights of the Old Republic* games from LucasArts. Given Dark Horse's previous pioneering into the ancient past, Stradley wasn't worried about launching a series with no ties to the movies. "The *Tales of the Jedi* comics partly inspired the *Knights of the Old Republic* games," he points out. "We were pretty confident that we'd find an audience."

*Knights* introduced Padawan Zayne Carrick and the fast-talking con artist Gryph, while fleshing out the Mandalorians in all their battle-armored glory. Editor Dave Marshall remembers that the lack of familiar "movie props" meant that *Knights* needed to capture their spirit. "We set out to tell a quintessential *Star Wars* story with characters no one had ever met before," he says.









"We were confident if we gave readers their fix of lightsabers, chase scenes, scoundrels, and starships, they couldn't help but follow their curiosity into this whole new corner of the galaxy."

But *Knights* wasn't the only time-shifted series on the schedule. Unlike the novels which featured aging versions of Luke, Han, and Leia, *Star Wars: Legacy* took place a full century later.

"We moved past the end of the lives of the core characters," acknowledges Stradley. "But their deaths are in no way what *Legacy* is about, any more than *A New Hope* is about the people who died during the Clone Wars. Everybody dies eventually, but we're telling stories about the living." Central to *Legacy* is Cade Skywalker, Luke's troubled descendant. Cade's adventures take him through a revived Sith Empire and a galaxy transformed in ways both large and small, from lightsaber-wielding Imperial Knights to futuristic TIE fighters. "We were pleased that Lucasfilm allowed us to move ahead in the timeline," says Stradley. "For one thing, we decided to move in front of the novels' continuity wave."

Yet between these timeline goalposts, the two core eras of *Star Wars*—classic

and prequel—remained. Dark Horse had no intention of abandoning either.

For the former, the company cancelled its *Star Wars: Empire* title and immediately resurrected it as *Star Wars: Rebellion*, allowing for an increased focus on Luke, Leia, and other soldiers of the Alliance. To mark the transition, the initial storyline told the tale of Imperial officer Janek Sunber (one of the stars of *Empire*) and his conflicted past as Luke Skywalker's boyhood friend. The news that Sunber was the "Tank" character mentioned in dialogue from *A New Hope* provided an irresistible continuity hook.

"Believe it or not, from the beginning writer Welles Hartley had it in mind that



# THE DARK HORSE YEARS

Since the conclusion of the prequel trilogy, Dark Horse's output has included some of its most ambitious projects since acquiring the *Star Wars* license in the early 1990s. From the ancient past to the far future, these Dark Horse comics will prep you for the newest developments in the galaxy far, far away:



## Star Wars Purge (2005)

Following up on events in *Revenge of the Sith*, *Purge* depicted the bleak world left in the wake of Order 66 as Darth Vader hunts down Jedi survivors. A one-shot, it is available in the trade paperback *Clone Wars Volume 9: Endgame* and in volume 6 of Dark Horse's 30th Anniversary hardcover collection.

## Knights of the Old Republic (2006-2010)

Set nearly 4,000 years before the events of the movies, *Knights* put a spotlight on the Mandalorian Wars before ending its run after 50 issues. It has been collected in a series of nine trade paperbacks: *Commencement*, *Flashpoint*, *Reunion*, *Days of Fear/Nights of Anger*, *Daze of Hate/Knights of Suffering*, *Vindication*, *Dueling Ambitions*, *Destroyer*, and *Demon*. You'll also need *Vector* volume 1 to get the complete run.



## Star Wars: Rebellion (2006-2008)

With the prequel trilogy a thing of the past, Dark Horse turned its attention to the classic trilogy with this series (a renaming and continuation of *Star Wars: Empire*). To get the full run, pick up the trade paperbacks *My Brother, My Enemy*, *The Ahakista Gambit*, *Small Victories*, and *Vector* volume 2.

## Star Wars: Legacy (2006 onward)

This innovative series is set more than 130 years after the movies and stars Cade Skywalker, a descendent of Luke's. Multiple collections exist, including *Broken* (which is also available as a standalone hardcover and as volume 12 in Dark Horse's 30th Anniversary hardcover collection), *Shards*, *Claws of the Dragon*, *Alliance*, *The Hidden Temple*, *Vector* volume 2, *Storms*, *Tatooine*, and *Monster*.



## Star Wars: Dark Times (2006 onward)

Picking up where Order 66 left off, *Dark Times* tells the bleak story of Jedi survivors with no remaining safe havens. The story has been collected in the trade paperbacks *The Path to Nowhere*, *Parallels*, and *Blue Harvest*, with *Vector* Volume 1 needed for a complete story-line.

eventually Sunber would be revealed as Tank," says Stradley. "Our idea from the start was to establish Sunber as a sympathetic character—a farm boy from Tatooine who had much the same upbringing as Luke but who had made drastically different choices about what direction his life would take. The whole time we were worried that someone would stumble onto the truth, but fortunately we were able to surprise our audience."

For the prequel era, Lucasfilm helped determine a direction with its focus on *The Clone Wars* animated series starring Anakin, Obi-Wan, and gutsy Padawan Ahsoka Tano. Dark Horse released two separate titles—a standard series and a line of digest-sized novellas—to coincide with the small-screen saga. The digests found an audience in bookstores, but the hit TV show hasn't had a magic touch on the comics medium. "I think that because *The Clone Wars* is perceived as being tailored for a younger crowd, our comics have not found as large an audience with core comics readers as I would have liked," Stradley says. "Eventually it became apparent that we couldn't sell enough copies to afford to continue. To a certain extent, we have to go where our audience is and give them a format they want."

Multiple series set across 4,000+ years of fictional history are great for reader variety, but could they ever be



tied together by a single narrative thread? Dark Horse accomplished that too, in the year-long crossover *Vector*. "Vector had its origins in a desire to bump sales, but we were determined that it would not happen unless we were able to craft a good story," explains Stradley. "It literally took us almost a year to come up with a story we felt good about." A Sith spirit and a stasis-frozen Jedi Knight provided the connective tissue for *Vector*, which ran through *Knights of the Old Republic*, *Dark Times*, *Rebellion*, and *Legacy*.

"We had a writers' summit where John Ostrander [*Legacy*] and John Jackson Miller [*Knights of the Old Republic*] came to the Dark Horse offices and hashed out the story from sunrise to sunset for several days," says Dave Marshall. "I think *Vector* came out as well as it did because of all the effort that went into making it something that mattered and not a throwaway stunt." Dark Horse got the sales bump it was looking for and fans got to see the comics in a new light. But given the scope of the project, Stradley isn't eager to tackle something like it again. "I really feel that *Vector* was the kind of crossover you can only do once."

As *Star Wars* rolls on, Dark Horse continues to diversify its line with *Invasion* (set two



decades after the films) and *Jedi* (set a thousand years before them). "We strive to never repeat ourselves," says Marshall. "We want to contribute something to the *Star Wars* mythos beyond a simple addition to the continuity of the Expanded Universe. I expect those will continue to be our goals far into the future."

Looking forward, Stradley promises that the only thing that won't change about Dark Horse's *Star Wars* comics is the sense of discovery that comes with near-constant change. "We're working on a number of new series, storylines, and shakeups of our line, not only for 2010 but the year after," he says. "2011 marks Dark Horse's 25th anniversary, and we're planning for *Star Wars* to be a big part of our celebration."



# THE DARK HORSE YEARS



## Star Wars: Vector (2008)

Dark Horse's first *Star Wars* crossover involved four titles, a year of publishing time, and more than 4,000 years of in-universe adventuring. The saga runs through four issues of *Knights of the Old Republic*, two issues of *Dark Times*, two issues of *Rebellion*, and four issues of *Legacy*. Two trade paperbacks, labeled volume 1 and volume 2, collect the story.

## The Force Unleashed (2008)

2008's biggest gaming release came with a comic tie-in written by the game's own scripter, Haden Blackman. *The Force Unleashed* is a 104-page standalone graphic novel.



## Star Wars: The Clone Wars (2008-2010)

Conceived as a tie-in with the animated series, *Star Wars: The Clone Wars* has been scripted by series writer Henry Gilroy. The first six issues detail Anakin and Ahsoka's run-in with Zygerrian pirates and are collected in *Slaves of the Republic*. Six more issues have been published in the story arcs "In the Service of the Republic" and "Hero of the Confederacy."



## Star Wars: The Clone Wars (digest) (2008 onward)

These digest-sized adventures are designed as standalone volumes. Four have been published: *Shipyards of Doom*, *Crash Course*, *Wind Riders of Taloraan*, and *The Colossus of Destiny*.



## Star Wars Adventures (2009 onward)

Like the *Clone Wars* digests but set during the classic trilogy, these tales include *Han Solo and the Hollow Moon of Khorya*, *Princess Leia and the Royal Ransom*, and *Luke Skywalker and the Treasure of the Dragonsnakes*.



## Star Wars: The Old Republic (2009 onward)

Originally published online, this compendium of comics stories (under the title *Threat of Peace*) provides the backdrop for the forthcoming *The Old Republic* MMORPG game.



## Star Wars: Invasion (2009 onward)

The galaxy is attacked by alien barbarians in this new ongoing series. One trade paperback, *Refugees*, collects the initial run.

## Star Wars: Jedi (2010)

Dark Horse's newest ongoing series takes place during the Republic's Dark Age, a thousand years before the rise of the Chosen One.





# DESIGN CLASSIC!

NORMAN REYNOLDS' DESIGN WORK ON THE ORIGINAL *STAR WARS* TRILOGY AND *RAIDERS OF THE LOST ARK* LED TO TWO ACADEMY AWARDS. WORDS: JONATHAN WILKINS









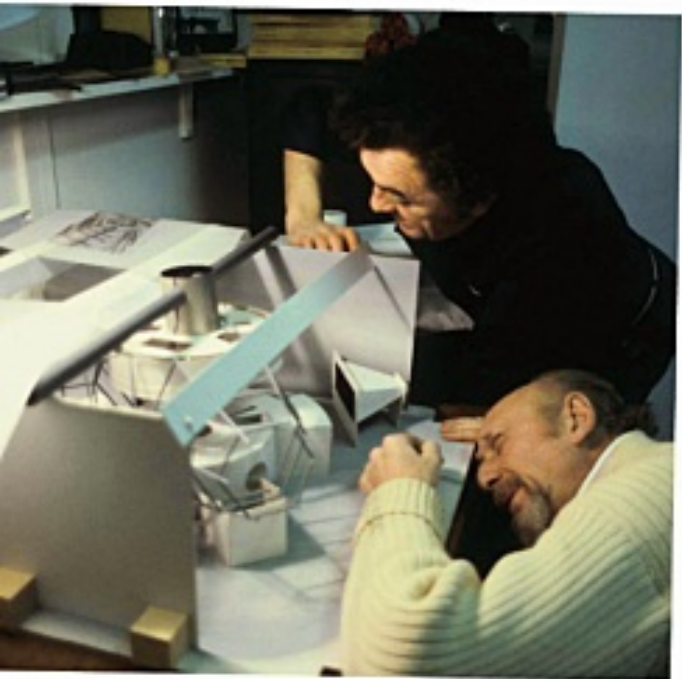
**H**ow did you become interested in production design and art direction?

I was working for a company that provided neon and other kinds of advertising signs when we were approached to provide the signage for a picture called *The Road to Hong Kong*. I went to Shepperton Studios, and that triggered the whole thing for me: that revelation of seeing how films were made. At that point, the soundstage was empty. But we went back when our signs were on the stage, and the whole place had been turned into Hong Kong!

**How did you get into the industry after that?**

It was very much by chance. I got to know one of the art directors and struck up an acquaintance with him. I said how keen I was to get into the industry. He said, "I'll get in touch when something comes up." It was almost a year later that I got a call. They needed people at MGM at the time, so I went for an interview, and two weeks later I was working at MGM, Elstree Studios. I started in the art department at the very lowest level working on a picture called *Champagne Flight*.

This page: The amazing *Star Wars* sets! Below: Reynolds and Irvin Kershner plan *The Empire Strikes Back*.



**You're credited on the original *Star Wars* as art director and on *The Empire Strikes Back* and *Return of the Jedi* as production designer. What's the difference between the two?**

The art director is the person who helps the designer execute his designs—which is a very responsible job because sometimes, as in the case of *Star Wars*, the designer [John Barry] has to travel to see the various locations. The preparation and such was left to me while he was away. It's really a case of being the production designer's right-hand man.

The production designer is the person that comes up with the

ideas for the sets and does some of the drawings and sketches. The director will have some ideas of his own, as was the case with George Lucas, who had some of his people in the U.S. come up with some sketches as well. The final execution of the sets is the responsibility of the production designer.

After *Star Wars*, John Barry decided to move onto directing [Barry became a second unit director on *The Empire Strikes Back*, but died of meningitis during filming.] As a result, I was asked to carry on what John had been doing for *Empire*. It was with some trepidation that I actually agreed to do it. Even after I said yes, I had some second thoughts, but off we went. It was





"I REMEMBER WATCHING *SILENT RUNNING* FOR THE ROBOTS. *HIGH NOON* WAS ANOTHER ONE I WATCHED. WE WERE LOOKING AT GARY COOPER, AND THAT WAS HOW [GEORGE LUCAS] WANTED HAN SOLO TO BE."

**How closely did you stick to Ralph McQuarrie's concept art?**

Those paintings embodied George's thoughts and helped persuade the studio to put up the money for the film. We used those up to a point. Then John Barry did his own thing. For example, that intriguing interior of the *Millennium*

*Falcon* was something that John dreamt up, along with many other things. He took George to Tunisia, and showed him Matmata, which was used as the Lars Homestead. George's talent had emerged with *American Graffiti*, which was the film that inspired 20th Century Fox to make *Star Wars*.

a very new thing for me to have that overall responsibility.

**Before you started on the first movie, did George get you to look at any movies as a point of reference?**

I remember watching *Silent Running* for the robots. *High Noon* was another one I watched. We were looking at Gary Cooper, and that was how he wanted Han Solo to be. I was employed on the film about Christmas, but we didn't have the green light to start making it until later in 1976. It was very much touch-and-go as to whether it would be made at all.

**Right:** Production designer John Barry works with George Lucas on *A New Hope*. **Below:** Aunt Beru (Shelagh Fraser) on the functional kitchen set in *A New Hope*.







George Lucas / CLEANVISION

JAC NISS



"THE AMERICANS HAVE TEA AND COFFEE AVAILABLE ALL THE TIME. [IN THE U.K.] WE HAD A LITTLE OLD LADY WHO BROUGHT THE TEA ROUND WITH BACON ROLLS!"

#### Did you feel daunted by the script for *The Empire Strikes Back*?

I did, actually. I can't remember the number of sets, but there was a large number—something like 50, both interiors and exteriors. Then we had that location in Norway, in a place called Finse, where Captain Scott and his team practiced before they made

Above: A detailed sketch of Dagobah and, right, the real thing!

their famous journey to the South Pole. We were shooting way above the tree line on a glacier.

We did huge sets on the sound stages; it was really quite a handful. In fact, I was so concerned about the film, I hardly took a day off, except for national holidays. But it worked out in the end!

called *Eye of the Needle*. George was very impressed by that, which is how he was chosen to do *Return of the Jedi*.

#### Which was the most challenging of the three movies to make?

I think *Empire* was, because of its diversity, from the bog set [Dagobah]



#### You worked with all three *Star Wars* directors: George Lucas, Irvin Kershner, and Richard Marquand. What are your impressions of them?

George approached the work in a very structured way. He would work out the shots for the day first thing in the morning with a cameraman, and he would go through those. He knew what he wanted to do very quickly.

Irvin Kershner took a long time to decide quite what he wanted to do, but once his creative juices started to flow, he was a very inventive director.

Richard Marquand came from a different background, I think. I understand he was a DJ in Hong Kong at one point, and got involved with commercials. He did a film that got George's attention





to the Rebel base. There was a new stage at Elstree built for *Star Wars*, that was actually called the *Star Wars* stage. It was huge. I was doing all this without anyone to guide me, really. Other than making things work for the director, I was making all my own decisions. In the film industry, you rise and fall by your own decisions!

There are stories that the crews had different work ethics. The British like to stop for tea, for example.

I think that's an overrated thing, really. In those days, the lady with the tea trolley would come on the set, and the crew would take their tea. I don't think it's really a question so much of stopping. The Americans have a different system where tea and coffee is available all the time. We weren't quite as sophisticated.

Above and below: The Echo Base set. Below, right: Ralph McQuarrie, Gary Kurtz, Reynolds and an unnamed crewmember look over a model of the set.

We had a little old lady who brought the tea with bacon rolls!

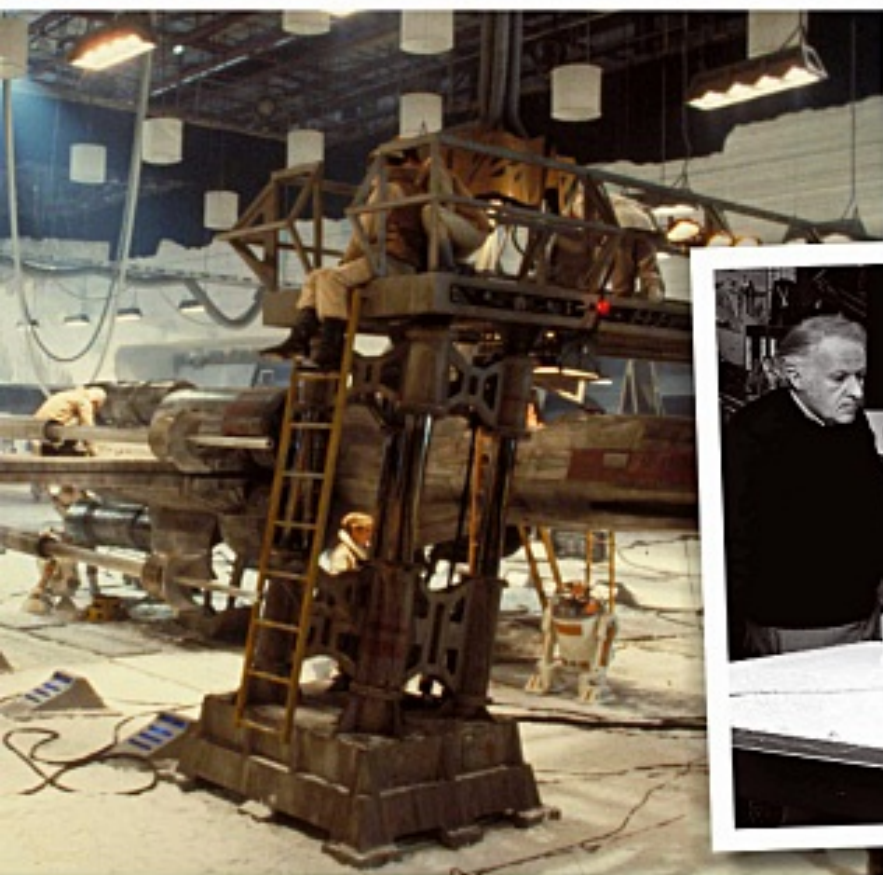
In terms of the actual work and the quality of the work, the British stuff withstands scrutiny around the world. Many of the people we have in our industry are first-class—they're really quite brilliant. I have

sometimes noticed a difference in quality when I've worked elsewhere in the world.

From a design perspective, science fiction is very expensive. Do you enjoy that challenge?

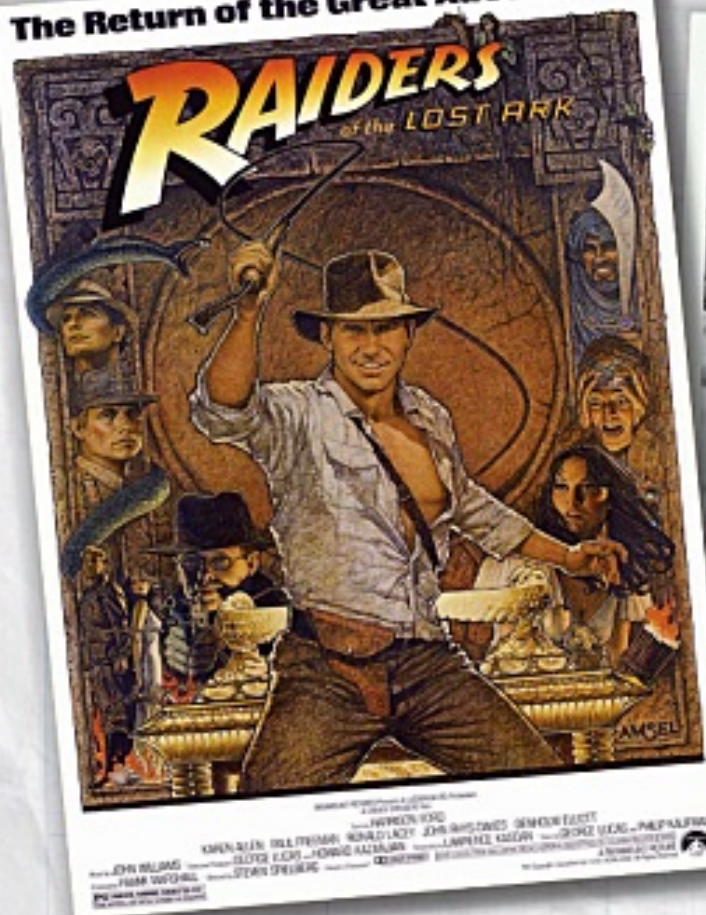
Yes, I do like working with it, though I like period things as well. I really enjoyed *Raiders of the Lost Ark*, which was a light period piece.

Other films I've worked on, like *Young Sherlock Holmes* and *Empire of the Sun*, have been diverse projects. I thrive on doing different films with different requirements. Each one is really an education, because you're doing something that you probably haven't been involved with before. It





# The Return of the Great Adventure.



Were you surprised when you enjoyed Oscar success with both *Star Wars* and *Raiders of the Lost Ark*?

Yes, absolutely. I was knocked out by it all. The whole experience was

just fantastic. I'm really over the moon to have won, and to have received a BAFTA [British Academy of Film and Television Arts] as well. Just to go to the Oscars is an all-consuming experience. You start off a little indifferent to the experience, and in the end you're really swept along with it, just hoping you're going to get an award!

Do you ever re-watch the *Star Wars* movies you worked on?

Occasionally, but there's usually something that prompts that, like if I see a clip on television. But then I'm my own worst enemy, because I always look and think, *I could have done it better!* That's what sometimes makes directors hesitant about choosing their first set up, because you can do anything, really. It can be from any angle, from any spot, and it's making that decision. Once you've decided what you're going to do, then that's it. You can't turn back. Sometimes you're under pressures from the schedule, and you have to

can mean researching Peruvian artifacts for *Raiders of the Lost Ark*, and Chinese architecture for *Empire of the Sun*.

The great thing about doing sci-fi is that nobody can say you got it wrong, because it's your interpretation of how that world looks. There is a certain freedom that you don't have with other genres.

A lot of science fiction films seem to age very poorly, and yet somehow *Star Wars* hasn't dated. Why do you think that is?

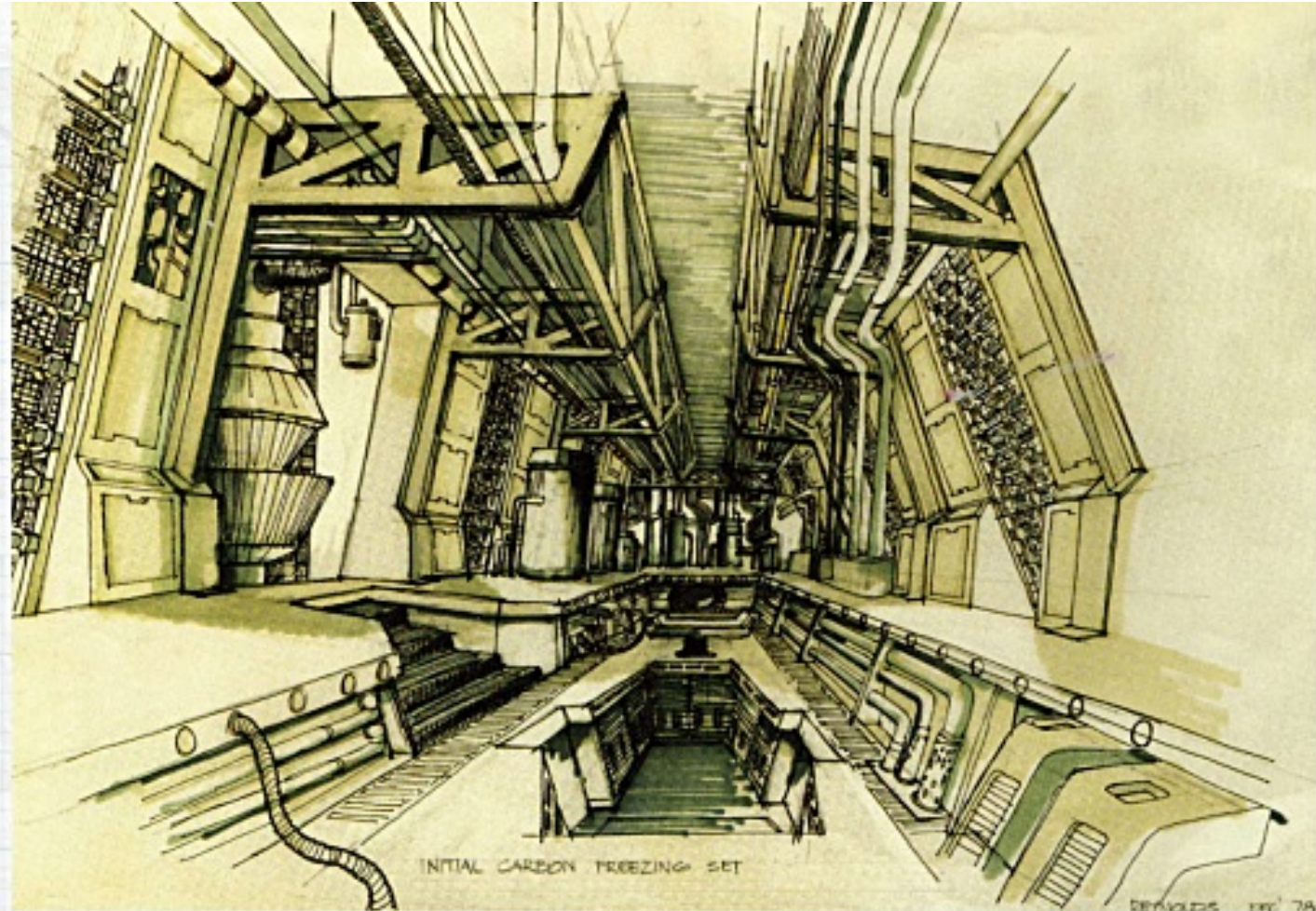
It's not a pristine environment. It's dirty and mucky in places, which gives it a reality—it's not too far out there. When we made the *Millennium Falcon*, we got truck-loads of car parts, attached them to the ship, sprayed it all white, then dirtied it up.

You got the impression people actually lived in these environments, which I don't think you always got from other movies. That scene in *Star Wars* when Luke is dining with Aunt Beru and Uncle Owen—that's living in the real world, isn't it?

Above, right: Reynolds shows Steven Spielberg his designs for *Raiders*. Below: One of the naturalistic settings that helped differentiate *Star Wars* from other science fiction movies.







**"THE GREAT THING ABOUT DOING SCI-FI IS THAT NOBODY CAN SAY YOU GOT IT WRONG, BECAUSE IT'S YOUR INTERPRETATION OF HOW THAT WORLD LOOKS. THERE IS A FREEDOM YOU DON'T HAVE WITH OTHER GENRES."**

get certain things ready by certain dates because it's all tied up with actors' availabilities and so on. You have to plan "X" amount of time to actually design the set, "X" amount of time to make it, and so on until you shoot it. Sometimes there are pressures, so maybe you take a few shortcuts. Looking back, I think maybe I'd have done things slightly differently, but it's too late now!

**How do you feel about the continued fan response to your work on the films after all these years?**

I'm astounded really that we're talking about this film over 30 years

Above: Reynolds' initial design for the carbon freezing chamber. Below, left: The finished set. Below: *Return of the Jedi* director Richard Marquand and George Lucas check out Jabba's sail barge.

later. There's still so much interest in the film, and I find that absolutely amazing. In 2007, I went over to Los Angeles for Celebration IV, and the number of people attending this thing was amazing; there were thousands of people. It's the same here too, in London. It really is phenomenal! The fans know more about *Star Wars* than anybody. It's just mind-blowing. I'll never get used to that, really. 🙌





# INTERROGATION DROID!

AHSOKA TANO (ASHLEY ECKSTEIN) ROUTINELY SPARS WITH SEPARATIST FORCES AS WELL AS HER HEADSTRONG MENTOR ANAKIN SKYWALKER IN *STAR WARS: THE CLONE WARS*. HOW WILL SHE FARE WHEN FACED WITH *STAR WARS INSIDER'S* INTERROGATION DROID? WORDS: CHRIS SPITALE



Above: Batter up! Ahsoka is asked one probing question too many.  
Right: Ashley "slugger" Eckstein, ready to knock one out of the park!

Why doesn't Ahsoka wear Jedi robes?

Didn't anyone tell her about the dress code?

Ahsoka is really agile and couldn't pull off all those really cool moves in those robes. Plus, she has a nice little figure and wants to show it off!

So, what are the benefits of wearing a tube top in outer space?

You'd obviously get a really good tan!

When Ahsoka's chilling with fellow gal pals Barriss or Aayla, what do you think they gab about?

She's definitely not gabbing about fashion or hair products or makeup! Maybe battle techniques.

And the other girls may be teaching her how to be more respectful. She's very feisty.

How do you think Ahsoka spends her downtime?

She's quite competitive, so she spends her spare time trying to compete with all of the boys!

What music does Ahsoka listen to on her outer space iPod?

She jams out to the Spice Girls, like at Disney Star Wars Weekends. I don't know if anyone saw, but she definitely jammed out to "Wannabe."

Who would Ahsoka most likely have a teenage crush on in the Jedi Order?

I don't know about any of the Jedi, but she'd definitely have a crush on the baseball player David Eckstein! [For those not in the know, that's Ashley's husband.]

If Anakin went to the dark side prematurely and Ahsoka had to find a new master, whom would she choose?

I'd have to say Plo Koon, because I consider Dave



**NAME:** ASHLEY ECKSTEIN  
**ALIAS:** AHSOKA TANO

**FIRST APPEARANCE:**  
*Star Wars: The Clone Wars*

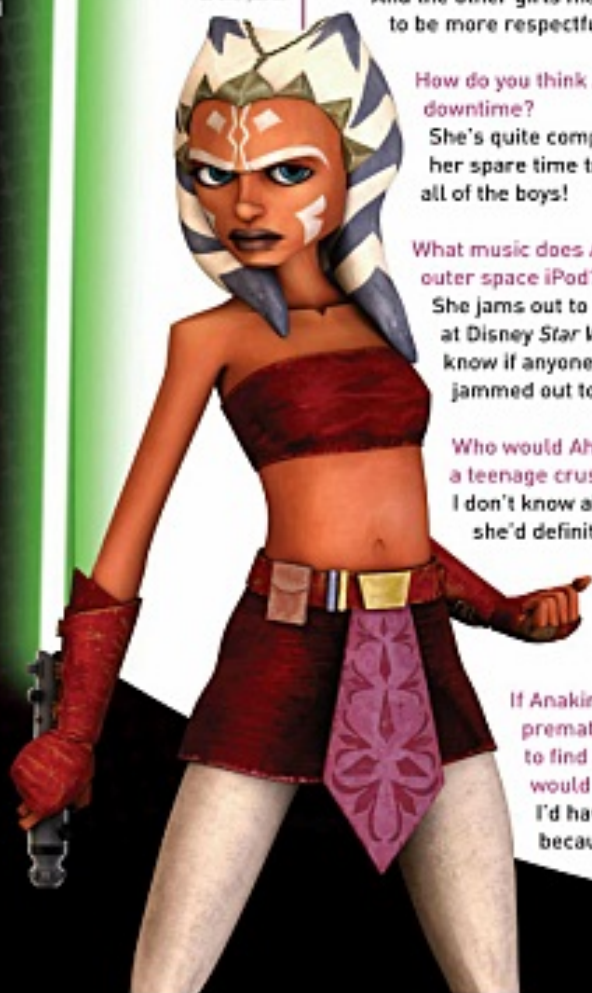
Filoni [who loves Plo Koon] my Jedi Master, and I consider myself his Padawan.

What trait do you think Ahsoka admires most in Anakin?

Ahsoka likes the softer side of Anakin, and she really looks up to him. She likes it when Anakin lets down his guard because she wants to learn a lot from him. Girls like the soft side of their "Sky Guys!"

What would Ashley Eckstein use the Force for?

I'd use it to win a couple of baseball games for my husband! Actually, it did work one time when he was up to bat! I was with my nieces and nephews, and they're huge fans of the show, and I told them to use the Force. I did my Jedi mind trick and said, "You will get a hit," and he got a hit! I knew it was just by chance, but my nieces and nephews are now convinced that they're Force-sensitive! 🍀





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# SEARCHING FOR THE ROC

**T**he vintage Kenner Products *Star Wars* toy line remains at the core of *Star Wars* collecting interest today. Kenner pioneered small-scale action figures and licensed movie toys in 1977, and their impact had a lasting effect years later as nostalgia drew new collectors. Some especially avid fans enjoy researching toy concepts that Kenner pursued but that were never released for a variety of reasons, including production costs, waning interest, or better designs. Collectors refer to these as "prototypes," although the term is also used broadly to refer to any non-production item that played a role in the design and creation of toys that actually make it to stores. *Star Wars* concept toy prototypes were never sold by Kenner directly and are among the rarest and most in-demand collectibles from the vintage years.





# KET MAN

INSIDER UNCOVERS THE STAR WARS TOYS FROM THE VINTAGE KENNER LINE THAT DIDN'T QUITE MAKE THE JOURNEY INTO STORES. WORDS & IMAGES: GUS LOPEZ

STAR WARS  
KATIE HAYES  
MATTY TOUCHEAT  
GUS LOPEZ '10

## A TOY THAT'S HARD TO SWALLOW!

The quintessential *Star Wars* prototype is the Rocket-Firing Boba Fett action figure, often referred to as "Rocket Fett." In late 1978, Kenner began promoting its first action figure mail-away offer for this mysterious bounty hunter from the upcoming *Star Wars* sequel, *The Empire Strikes Back*. In a heavily-promoted offer, Boba Fett was featured on action figure card backs and store displays showing a rocket-firing mechanism on his backpack. Due to safety concerns that emerged from internal testing at Kenner, and prominent news stories about kids swallowing plastic missiles from Mattel's *Battlestar Galactica* toys, Kenner canceled plans for the firing backpack.

So the rocket-firing version was never shipped to customers and exists only in prototype form. There are two main variations of Rocket Fett, referred to as the L-slot and J-slot designs based on the shape of the slot on the backpack for the missile's trigger. The initial L-slot was considered flawed because just a light touch could easily fire the small plastic rocket. The J-slot allowed the slider to lock into position but the bottom portion of the "J" could easily break off, creating an entirely different safety hazard. It is estimated that several dozen of each form of Rocket Fett exist today. The nostalgia around the figure is so widespread that Kenner successor Hasbro did a mail-away offer for a retro vintage rocket-firing Boba Fett last year as homage to the legendary promotion.



STAR WARS  
KATIE HAYES  
MATTY TOUCHEAT  
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## TALKING TO THREEPIO

Retailers would occasionally receive literature for upcoming *Star Wars* toys that never made it to market. One example is the C-3PO walkie talkies promoted in Kenner pamphlets for toy buyers in the late 1970s. Although initial prototypes were constructed, and details such as packing assortments, cost, and dimensions were finalized, the toy never went into distribution.

The whereabouts of the prototype seen in photos isn't known, although some blueprints, drawings, and photographs have made it into private collections.

## BREAKING THE MOLD

Micro Collection figures were sculpted at four times the scale of the actual metal figures and called "4-ups". Some prototypes of these figures can be found in this scale as wax sculpts, urethane hard copies, or silicone molds. Examples of unproduced characters discovered in this scale include a Gamorrean Guard, Power Droid, and C-3PO from the Jabba playsets, and Luke's X-wing from Dagobah.



## SMALL WARS

Another toy concept under early consideration was a *Star Wars* pre-school toy line: non-poseable figures and simple vehicles that would appeal to small kids. Initial hand-made prototypes were created

for Luke Skywalker, Princess Leia, R2-D2, and C-3PO figures to sit inside a landspeeder and X-wing vehicle. Only one set of finished prototypes was made.

Although Kenner reconsidered

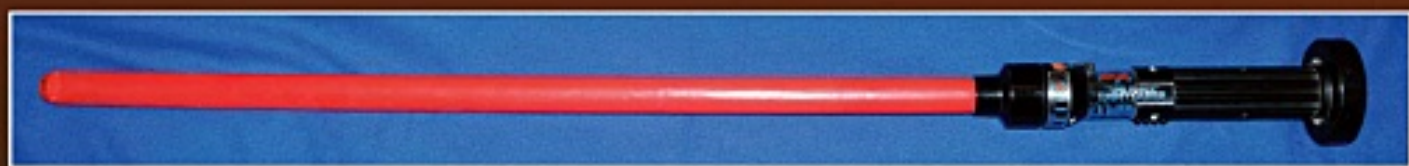
the concept several times through the early 1980s, it eventually was abandoned. It wasn't until years later that Kenner came out with its first *Star Wars* pre-school toys for the *Ewoks* cartoon series.





## BLASTERS AND LIGHTSABERS

Kenner would frequently reuse an existing toy to design another, saving on tooling costs while introducing a popular new toy. One example was the Han Solo blaster squirt gun which was formed by modifying a Han Solo electronic blaster toy with a hollow cavity to form a reservoir for water. A pull of the trigger blasted water out of the barrel. However, this great summer toy was never produced. For *The Empire Strikes Back*, Kenner introduced The Force Lightsaber, which was a simple toy with a hollow channel that made a sound when the lightsaber was swung in motion. A modified "gyroscopic" version of the lightsaber was shown to retailers at Toy Fair and advertised in Kenner literature. The gyro lightsaber had a sound and motion effect, and multiple working prototypes of this toy were made before the concept was abandoned.



## SMALL SETS

During the *Empire* release, Kenner introduced the Micro Collection line of small-scale interlocking playsets from *A New Hope* and *Empire* with inch-high, metal figures. Kenner had several playsets from Hoth, Bespin, and Death Star worlds in the initial release, and had plans to expand with additional Hoth and Bespin playsets as well as new playsets for the upcoming release of *Return of the Jedi*. The Bacta Chamber playset was to be added to the Hoth environment, and the Torture Chamber playset was to join the Bespin set. Both of these playsets were shown in retailer literature, but Kenner decided to cancel the line. For *Jabba's Palace* from *Return of the Jedi*, throne room, dungeon, and rancor pit playsets were in the works with new metal figures from the film. Only the throne room and dungeon playsets are known to exist in prototype form today. Other playsets planned for *Return of the Jedi* included a Death Star Emperor's Throne and an Endor playset, and, from *Empire*, a Dagobah playset was also in the planning stages.







## TALL STORIES

It's hard to imagine that any *Star Wars* toy idea could be rejected, but as Kenner experimented with various concepts, gained experience with the toys from the first movie, and observed the phenomenal success of the small-scale action figure line that cannibalized sales of all other *Star Wars* toys, some outstanding toy concepts were inevitably left behind. Kenner had released large-sized action figures (approximately a foot tall) for the first movie and had plans to continue the line for *The Empire Strikes Back* with new characters from the film, such as Lando Calrissian, and updated outfits for Han,

Luke, and Leia. Although Kenner did produce large size action figures for bounty hunters IG-88 and Boba Fett, the other characters from *Empire* were never sold.

However, a wonderfully detailed sculpted head for Lando was made for the new figure and some hand-sewn outfits were created. Han received an updated outfit from his Hoth adventures, and Luke and Leia got outfits based on their visit to Bespin. These new outfits came extremely close to release, with production box flats constructed and ordering literature sent to retailers. However, Kenner realized that

the small action figures were such an overwhelming success based on their lower price points and wider range that the higher cost large-scale action figures were phased out before these amazing new toys hit the market. Kenner had also been experimenting with new outfits for the Luke and Leia action figures that would be sold separately. Other than Luke's X-wing and Ceremonial outfits, the costumes were based on a fantasy fashion line not seen in the movies. Similar to the *Empire* large-sized figures, these outfits were made by hand in limited numbers and never offered in stores.

## DISAPPEARING JEDI MASTER

Several other concepts for *The Empire Strikes Back* were rejected in the approval process. An extremely well-designed talking Yoda doll went through various stages of prototyping before the idea fell through. Using technology from the time, a pull-string would activate a voice box with recorded Yoda lines from *Empire*. The cloth body and plastic head and limbs were well-proportioned to create this plush Yoda. Also abandoned was a large Yoda hand puppet with a rotocast plastic head and plush

body. Due to cost considerations, the toy was rejected in favor of a simpler and smaller plastic Yoda puppet.

In the early 1980s, handheld LED electronic games produced by Kenner's competitors, Mattel and Coleco, were all the rage, and Kenner explored creating small handheld games for *Empire*. Paintings were made for the game backdrops using three different settings from the film, but Kenner eventually decided not to introduce the game.





## FUN AND GAMES

Although many toys were released for *Return of the Jedi*, a number of examples of unused toy concepts have surfaced.

While technically not an unproduced action figure, an early version of Luke in his Jedi outfit shows Luke in Jedi robes unlike anything seen on screen in the movie. The figure was later changed to come bundled with a cloth cloak. A similar early version of the Emperor shows the figure lacking a hood that was later molded onto the figure.

Kenner's affiliate, Parker Brothers, designed a game called *Death Star Battle* that recreated the adventures of Luke's attack on the Death Star using (or not using) his targeting computer. A working prototype of the electronic game was created, along with hand-drawn box artwork. Although never released, it was fairly advanced for its time.

Late in the *Star Wars* line, Kenner experimented with "kit-bashed" action figures, formed by taking existing toys and adding other toy or model parts to create new concepts. Examples include a version of the R2-D2 figure with sound chip and a Leia as Boushh figure with backpack-mounted rocket.



## DARK TIMES

In 1985, Kenner's "Power of the Force" line was the last hurrah for the vintage *Star Wars* movie toys. Although an initial wave of figures and vehicles was released with the "Power of the Force" logo, many new and reissued toys were planned that would never see the light of day. These include action figures that were to be reissued on a "Power of the Force" card but were only made as photographic samples for the 1985 Toy Fair catalog. Other examples include A-wing vehicle packaging (later released for the *Droids* television series) and a "Power of the Force" laser rifle. The figures themselves came bundled with aluminum coins; there were 62 in the set. Kenner had planned a special coin album and 63rd coin mail-away offer that was to appear on 93-back action figure cards (named because they feature 93 action figures on the back), but the album and coin only made it to prototype form before the line was canceled as interest in *Star Wars* faded.



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# MORE THAN A HOBBIE!

STAR WARS

COREY BURTON VOICES SOME OF THE MEANEST BAD GUYS IN *STAR WARS: THE CLONE WARS*, BUT DID YOU KNOW HE STARTED DOING *STAR WARS* VOICES IN THE 1970S? HE SPOKE TO *STAR WARS INSIDER* ABOUT HIS ROLES AS LUKE ON A 1977 RECORD, A REBEL IN *THE EMPIRE STRIKES BACK*, AND A TRIO OF TOUGH GUYS IN *STAR WARS: THE CLONE WARS*!

WORDS: SCOTT CHERNOFF







**C**orey Burton's voice has been heard in hundreds of cartoons, commercials, and videogames, but when *Star Wars Insider* caught up with him recently, we had to take exception when he humbly dismissed himself as, "Just an old-time funny voice guy." To fans of *Star Wars*, Burton is much more than that.

It's not just because Burton provides the voice of the villainous Count Dooku in the animated *Star Wars: The Clone Wars* TV series; that alone would be impressive enough. And it's also not simply because he has created the voices for two more of *The Clone Wars*' most distinctive bad guys—Cad Bane and Ziro the Hutt—along with a number of minor characters along the way.

No, it's because Burton is the only member of the new crop of *Clone Wars* voice talent besides Anthony Daniels whose voice was featured in one of the original *Star Wars* films. More than two decades before Burton took over the Count Dooku character for *Star Wars* videogames and animation, he had already lent his presence to *The Empire Strikes Back* as the voice of Hobbie, the brave snowspeeder pilot who backs up Luke Skywalker during the Battle of Hoth. Before that, while still in his teens, he contributed some brief dialogue as Luke Skywalker for a *Star Wars* Read-Along Book and record/tape project from Walt Disney Co.'s Buena Vista Records.

## EARLY DAYS

"I pursued the craft since I was a little kid," Burton says of his days growing up in the suburbs of Los Angeles. "My dad used to get big laughs imitating friends and family, and I thought, 'Gee, that's what I'd like to do.' My favorite toy as kid was my tape recorder: I used to make up little productions and do send-ups of TV shows. I've always had an ear for voices and a fascination with recording gear. I discovered as a teenager that there were people who made a living at this, and I set out to meet them and observe what they do."

Burton enrolled in a voice-acting class led by the legendary Daws Butler, most famous as the voice of Yogi Bear, Chilly Willy, Popeye's pal Wimpy, and dozens more classic characters. Butler saw potential in young Burton, and helped him find work in radio dramas and an educational filmstrip produced by Walt Disney Studios—a job that turned out to be a key turning point in Burton's burgeoning career.

"Disney happened to have this project



coming up," Burton recalls, "to re-record the library of *Disney Storyteller* records based on their films." He got the job and soon ended up doing dozens of Read-Along books, voicing characters for kids to listen to while they read a picture book. "We would re-create the voices from the Disney movies like *Cinderella* and *Sleeping Beauty*," he said. "I worked for years doing those *Storyteller* records as a kid. I was still in Daws' workshop at the time."

Besides the Disney work, Burton soon found himself doing radio commercials and doubling actors' voices for a behind-the-scenes process called "looping," where voice actors are called in to provide bits of dialogue for feature films when the sound of the original recordings need to be touched up or the actors aren't available; often, the looped lines are not for major characters but instead for incidental characters who just have one or two lines. Between Disney, radio, and looping for movies such as *E.T.*, *The Extra Terrestrial*, he was working all the time.



Top: Hobbie in *The Empire Strikes Back* as voiced by Corey Burton!  
Above: The man behind the voices, Corey Burton.

**"I've always been lucky to have eerie undertones to my vocal structure that make it easy to inject an air of mystery and darkness into a role."**







**“Mark Hamill had me sign his copy of the record as ‘Luke 2!’”**

#### RECORDING THE REBELS!

Not bad for a teenager—and it was about to get better. Burton was tapped to provide the voice of Luke Skywalker for a special 1979 Disney Read-Along of *Star Wars*. “It was pretty easy for me at that time to sound like Mark Hamill,” Burton said. “I did Luke, and

I think I even did Han Solo and Obi-Wan” for the project, which was released as both a 7-inch 33 1/3 RPM record and a cassette.

A couple of years later, the young actor got the chance to meet the real Luke, actor Mark Hamill, when the two showed up for a looping session for *The Empire Strikes Back*.

“They needed a few bit parts filled in,” Burton says, “because they shot the film mostly in London, so most of the supporting characters had British accents. I was called in to do a few lines for the character of Hobbie, and only one made it into the finished film. It was in the dogfight scene in the snow, and at one point one of the Rebels gets hit and Luke says, ‘Hobbie!’ and I say, ‘I’ve been hit!’ That went into the film, and I made it into a classic.”

Hamill, who was re-recording some of Luke’s dialogue, discovered that Burton had done Luke’s voice for the *Star Wars* Read-Along, and had such a positive response that it took Burton by surprise. “Mark said, ‘Oh boy, I would have loved to have done that myself, but I’ve heard that and it sounds just like me—Wow!’” Burton remembers. “He even had me sign his copy of the record as ‘Luke 2.’” Hamill, of course,

went on to become one of Hollywood’s top voice-over talents in his own right. ▶



001-CB







## ROGUES GALLERY

Burton also got to expand his portfolio to include two more villains new to *Star Wars: The Clone Wars* and quite different from both Dooku and each other: Cad Bane and Ziro the Hutt. "It's a lot more interesting and compelling to play an evil character than a heroic one," Burton says. "I never know what to do with hero parts, and I've always been lucky to have eerie undertones to my vocal structure that make it easy to inject an air of mystery and darkness into a role. I take advantage of those parts of my voice. The more quiet and subtle, the more powerful it comes across."

That's certainly true of the *Star Wars* universe's newest—and some might say most nefarious—bounty hunter. "I have great affection for Cad Bane," Burton says. "He's really the roughest, toughest, most lawless bad guy I've ever done. Even though it's not overtly 'hammy,' it's a very hammy performance in a subtle way. I'm keeping him very creepy; it's much more menacing to be quiet and calm than to be screaming. 'I'm gonna kill you.' I've never done a role quite like that—usually it would be a more overtly comedic role than this icy, fearsome character. He's someone you want to avoid."

It's a sharp contrast from Ziro, of whom Corey says, "He's definitely comic relief. He is a buffoon. I thought, 'Boy, this could really fall flat on its face, because it's so over-the-top and overtly ridiculous, yet when the writing is good and the character is solid, it's believable.'"

Burton based Ziro's voice on the iconic author Truman Capote, whom Phillip Seymour Hoffman won an Oscar for portraying. "That was one of the suggestions from George," Burton says, "and at first I thought, 'How's that going to work?' But then I realized this was the man who wrote *In Cold Blood*. He had quite a sense of power, tragedy, danger, and real creepiness."

Whether he's playing a buffoonish Hutt, a merciless bounty hunter, an evil Sith, or a brave fighter for the Rebellion, Corey Burton couldn't be happier to be back in the *Star Wars* universe.

"It's such a privilege to be involved in this show," Burton enthuses. "It's one of the few things I've done that I can proudly show to people of all ages, and they ask to see more. It's a remarkable production, and I don't know that there has ever been anything quite like it as a television series."

I've been blown away with how beautifully it's all played out. It reaches so many people, and is inspirational. I really lucked out and became part of something that is truly exceptional."



STAR WARS

STAR WARS

STAR WARS

STAR WARS



## SOUNDING OUT THE SITH

Flash forward some 20 years, and Burton—now firmly established as a voice actor with hundreds of credits (*Transformers*, *G.I. Joe*, *Batman: The Brave and The Bold*, to name just a few) and decades of experience—was cast as Christopher Lee's voice double for Count Dooku in *Star Wars* videogames. That led to playing Dooku in the original Cartoon Network *Clone Wars* micro series, and he's had a lock on the role ever since.

"Initially, it was a matter of trying to replicate what Christopher Lee would most likely do," Corey says, "but the caliber of his acting, Shakespearean training and all that old-world, old-school elegance—you don't want to do a half-hearted stab at that. It's got to sound genuine, no matter how outlandish the situation might be. You have to play it with a feature film intent and intensity. You have to see it all as real and play it from the heart."

Burton soon learned that there was more to playing Count Dooku than just mimicking Christopher Lee. "The trick is to learn the craft and do it well," he confides, "not just be able to change your voice, but to perform the essence, the soul of the character in a way that's compelling and entertaining."

"It's not about the voice but the character," Burton continues. "It's in generating a multi-layered character with sincerity and believability that makes the big difference. Just matching the sound, no matter how on target it may be, is not going to be as convincing as somebody who maybe isn't exact in tone and voice quality but really embodies the essence of the character."

**"I thought, Boy, [Ziro] could really fall flat on its face, because it's so over-the-top and overtly ridiculous."**



With the latest incarnation of *The Clone Wars*, Burton has begun to make the role of Count Dooku more his own than ever before. "Since this was a new form of digital animation, George Lucas wanted us to begin with the recreation of the onscreen performer [from the live-action movies], but take it from there in any direction that we voice actors and director Dave Filoni felt more fully filled out the characterization," he says. "The focus and the stories are more involved and detailed, so it opens up a wider range of dramatic performance possibilities."

"I had to take what Christopher Lee had done in the films and expand upon it from there, being very eloquent yet sinister, even more regal, and focusing more on the cat-and-mouse game that Dooku plays with the Jedi. He toys with those he feels are inferior intellects, and he certainly has quite the ego. He believes he can't be defeated by these puny Jedi, but he's also a politician, so he must adhere to proper etiquette. Even when he's telling somebody he's going to take them apart limb by limb, it's always done with the utmost of good manners and polite discourse." ☺







VOL.  
70

# BANTHA TRACKS



BY THE FANS  
FOR THE FANS

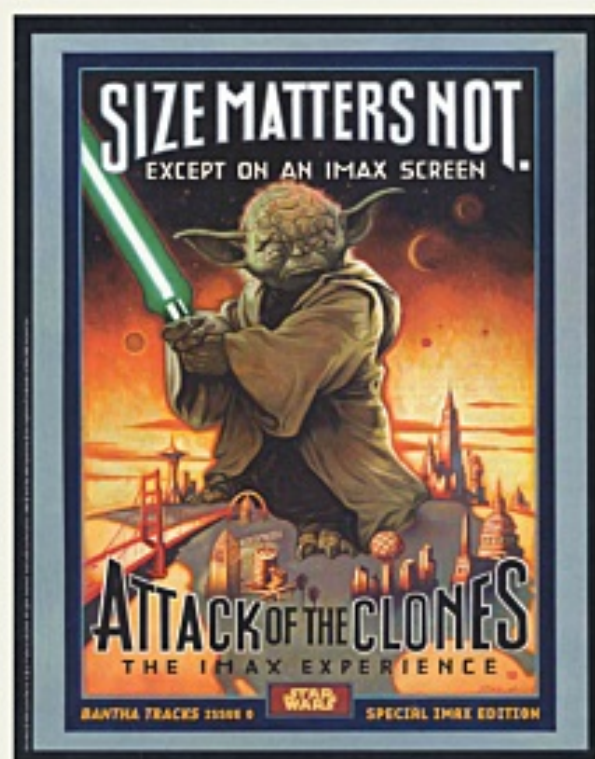
## THE "NEW" BANTHA TRACKS 10TH ANNIVERSARY EDITION!

This fall, *Bantha Tracks*, the newsletter that's all about *Star Wars* fans, celebrates its 10th anniversary. We are referring, of course, to the new *Bantha Tracks* that was started in the fall of 2002 by Paizo Publishing, the company that had the license for the Official *Star Wars* Fan Club at the time. *Bantha Tracks* had long ago been published by Lucasfilm, but that first *Tracks* ceased in 1987. Lucasfilm, with no more *Star Wars* movies on the horizon at the time, decided the newsletter had run its course.

Fans who received *Bantha Tracks* as part of their membership in the first Official *Star Wars* Fan Club remembered *Tracks* fondly. Sixteen years later, Paizo decided to bring back the once-popular publication. With news from Lucasfilm readily available on *StarWars.com*, Paizo wisely decided to make it not about movie and production news, but about *Star Wars* fans themselves—their creativity, passion, and fan events.

Mary Franklin was given the job of editing—a job once held by Craig Miller and Maureen Garrett at Lucasfilm. Now, 10 years later, *Bantha Tracks* is published by Titan as part of *Star Wars Insider*.

Franklin remains the editor, and *Bantha Tracks* strives to always live up to its subtitle: "By the Fans, For the Fans."



GET IN TRACKS!





## ← ISSUE #0

"We had already started *Bantha Tracks* Issue #1 when someone got the bright idea—and it was a very good idea—that we should do a *Bantha Tracks* in conjunction with the release of *Attack of the Clones* on the IMAX screen," recalls Franklin. "So it could not be Issue #1—that was already well underway. What to do? Issue #0, of course!"

*Bantha Tracks* #0 released on November 1, 2002. It invited fans to get dressed up and to get cool stuff by joining the newly reinstated Star Wars Fan Club, and by getting involved by submitting art, comics, cartoons, and reporting on Star Wars fan events in their areas. The issue was available for free at IMAX theaters showing *Attack of the Clones*.



## ← THE RETURN OF BANTHA TRACKS

Near the end of 2002, the first official edition of the new *Bantha Tracks*, Issue #1, was sent to subscribers. Paizo published *Bantha Tracks* only in the Fan Club member editions of the magazine. Not available on newsstands, *Bantha Tracks* had its own cover—published on the flipside and upside-down—from the *Insider* magazine cover.

*Bantha Tracks* #1 featured coverage of Star Wars Celebration II, calling out the efforts of fans and fan groups who made the show a success. Celebration II started the shift to more fan involvement in Lucasfilm event programming, and *Bantha Tracks* covered the diorama builders (recently back for their fifth Celebration), the droid builders (also still huge at Celebration VI), and the costumed fan groups.

## ← FEBRUARY 2003—COSTUME SPECTACULAR

"Early on, *Bantha Tracks* gave recognition to a variety of organized fan clubs that were not well known at the time," recalls Franklin. "The early 'Costume Spectacular' called out the efforts of the Rebel Legion and the Jedi Assembly, along with the 501st Legion."

Relatively new groups at the time, all three groups had appeared at Star Wars Celebration II in 2002, and were making their voices heard in their communities. These costuming organizations are going strong today and their activities are still covered by *Bantha Tracks*.

## ↓ ANAKIN ON FIRE

"Once *Revenge of the Sith* hit movie theaters in 2005, kids went crazy for Anakin Skywalker, and were fascinated with his turn to the dark side," recalls Franklin. "Submissions to *Bantha Tracks* jumped up dramatically. Most of the kids writing to the magazine—and many adults—were fixated on Anakin and Vader for most of the next year."



## ↑ STAR WARS ART IN THE MAIL

"Gotta say, I really miss the snail mail with the works of art on the envelopes," says Franklin. "*Bantha Tracks* still gets a few paper letters in the mail, but almost everything comes through email these days."

Pictured is memorable envelope art from Peter Slivkanch for *Bantha Tracks*. Envelope art is getting to be a thing of the past, but Franklin shows it off when she gets it. "We still want to print them!" she says. "Please send more art envelopes!"

## → THE WAY WE WERE

A semi-regular feature in *Bantha Tracks*, "The Way We Were" showcases photographs of Lucasfilm employees and Star Wars personalities who loved Star Wars long before they started making a living working with the brand. "The Way We Were" kicked off in September of 2004 with this photo of Lucasfilm's resident Star Wars expert Pablo Hidalgo. He's pictured with his mom and his brand new X-wing starfighter back in 1980.





## FAN SNAPSHOTS

A staple of *Bantha Tracks* through the years has been photographs sent by fans who have captured unique *Star Wars* moments in a huge variety of locations and events.

↓ Why isn't Darth Vader scary? Kids everywhere love him, no matter how many planets he blows up or admirals he chokes. Here, Andrew O. Page as Darth Vader gives enthusiastic kids a lesson in the Dark Side.



↓ One of the best home-craft projects to appear in *Bantha Tracks*, the CAT-CAT by Charles Bowman and Richard Bishop, was made for Bishop's Imperial-sized cat. The CAT-CAT featured fully adjustable legs to mimic any pose from the movie.



← In 2009, *Bantha Tracks* celebrated not one, but two incredibly selfless gifts. Members of the 501st Legion donated kidneys to fellow fans, whom they barely knew before volunteering for donation. Donor Eric Seemann and recipient Jeff Romanoff (green) and donor Barry Benecke (Cubs shirt) and recipient Josh Weisberg re-defined the meaning of *Star Wars* brotherhood.



## ← FAN-TASTIC

In the winter of 2005, Darth Vader and R2-D2 presided over one of the many city squares that served as a setting for the fantastic Sapporo Japan Snow Festival. Members of the Japanese 501st Legion braved the winter weather to stand guard and to make the striking photo opportunity even more impressive.

"Bantha Tracks is a great outlet for fans from all over the world to submit photographs of what they are doing locally," says Franklin. "One of my favorite parts of editing is receiving reports from everywhere: Australia, New Zealand, Taiwan, the U.K., Germany, Brazil, Poland, Mexico, Hong Kong... the list goes on and on. It's wonderful these fans want to share what they're doing with other fans."

## ↓ UNITED COLORS OF STAR WARS

The Tournament of Roses Parade on New Year's Day, 2007, was an historical event of fan participation in co-operation with Lucasfilm. Over 250 costumed fans from literally all over the world met and rehearsed together in Pasadena, California, to march together in the parade with two floats and the world famous Tiger Marching Band from Grambling State University. *Bantha Tracks* received photo submissions from dozens of fans wanting to share the historic event in print.

Karen Louie captured this moment of helmeted marchers from multiple countries rehearsing for the big parade day.



## ↑ THE "ALMOST ANNUAL" WEDDING EDITIONS

The "Almost Annual" Wedding Editions in *Bantha Tracks*, as the name suggests, have been pretty much an almost annual affair, focusing on Star Wars-themed weddings, engagements, and other matters relating to the Force of love.



↑ Not all stormtrooper duty is completely selfless. A stormtrooper from the 501st Legion's Golden Gate Garrison joins the Raiderettes on the field during an Oakland Raiders' Star Wars football game.



← Sarah Summers shows her Star Wars heart by sneaking a kiss with trooper Thomas Durbin at the Peoria Chief's baseball game in Illinois. Photo by Janine Jender, September 2011.

→ Nathan Ezzell thought of what might be the best use ever for a Jawa—keeping garden pests away by holding pie pans that rustle and sparkle in the breeze.







## ↑ REVENGE OF THE CLONES

"Another *Bantha Tracks* phenomenon in recent years is the number of submissions by kids who are the first Star Wars fans in their families, thanks to *The Clone Wars* television series," reports Franklin. "It's incredible to have a front row seat as *Star Wars* appeals to new generations."

This image comes from the "Best of the Year" Edition 2010: Not only is the character of Ahsoka Tano a great role model for young women, but Ashley Eckstein, the actress who voices the character, is a also wonderful real-life role model. Here she is pictured with young Ahsoka costumer Ainsley Parks.



↑ Gigi Hewitt stole the show at San Diego Comic-Con International in 2008 with her Princess Vader. Gigi's dad assured *Bantha Tracks* editor Mary Franklin that the pink Vader costume was entirely his daughter's idea.

## BY THE FANS: THE NEXT GENERATION

*Bantha Tracks* continues to grow and change with its fan base, and has definitely not settled into being a relic of the past. The number of kids who send in submissions to the newsletter, as well as the photographic evidence of a coming generation in love with *Star Wars*, attests to its vitality for years to come.



The "Best Sister Act" from the 2008 *Bantha Tracks* Best of the Year Edition. Ready to charm the crowds at Star Wars Celebration Japan were Miki and Maho Kawakami. Photo by Ayaka Koike.

↓ Skyler Chen dressed as Darth Vader for his first Halloween, 2011. Photo submitted by Alex Chen.







➔ It's never too early to start thinking about the dark side. A very young Darth, Ano Sato, checks out the flavor of his lightsaber at Star Wars Celebration Japan.

➔ Jenny Crull, Kaleigh Niccum, Katie McGrew, and Cora Freidhof won the "People's Choice" award in the Illinois Engineering High School Design Competition, for their Rube Goldberg machine made with a Star Wars theme. The goal was to squirt hand sanitizer out of a bottle, and the project took the four high school juniors almost 100 hours of engineering and hard work. Their work paid off both in the award and in hundreds of photographs taken by kids and adults alike.



## BANTHA TRACKS: ART GALAXY

The Art Galaxy editions of *Bantha Tracks* feature fan art from contributors of all ages. "It's a part of the magazine that is so completely authentic," says Franklin, "and speaks to the origins of *Bantha Tracks*."



➔ Han Solo by artist Weldon Lewis.



➔ A very colorful Jawa by Hayden C. Lloyd, 2006 *Bantha Tracks*.



➔ Savana Harris, age 11, submitted her take on the Jabba's palace dancers in 2009.

➔ "It is no secret I love Oki-san's vegetable artwork," says Franklin. Okitsugu Kado's work has frequently appeared in *Bantha Tracks*. The Japanese vegetable carving artist taught seminars at Star Wars Celebration Japan and Celebration VI. This Darth Maul, carved from a sweet potato, is from 2012.



➔ Michael Gomez drew this action-packed image of General Grievous fighting in the Clone Wars, and Jamie Gallaher, a friend of Gomez's in the United Kingdom, colored it.



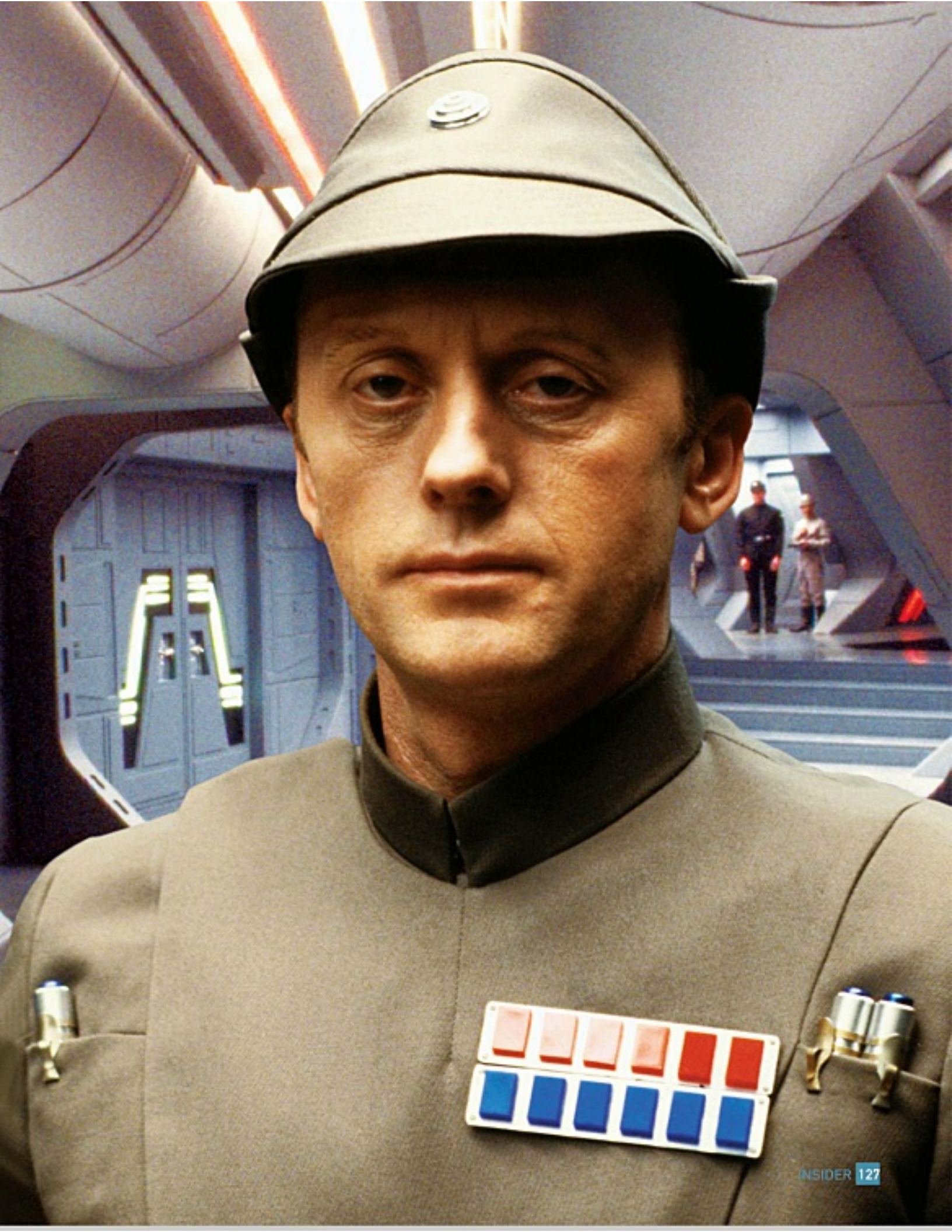
# THE EXECUTOR OF THE EMPIRE

AS THE EVER-LOYAL ADMIRAL PIETT, KENNETH COLLEY SURVIVED THE WRATH OF DARTH VADER IN *THE EMPIRE STRIKES BACK*, BUT WAS LESS FORTUNATE IN MAKING IT OUT OF *RETURN OF THE JEDI* IN ONE PIECE. INTERVIEW BY CALUM WADDELL

**A**lthough sporting a long and dignified acting resume in film and television, Manchester-born thespian Kenneth Colley undoubtedly found his way into the hearts of many a space fantasy fan thanks to his nervous portrayal of Admiral Piett in *The Empire Strikes Back*. Given a sudden career promotion, whilst his former superior is suffocated by Darth Vader, Piett is entrusted with the capture of the *Millennium Falcon*—a task which he fumbles, although a second chance would come when the character reappeared in *Return of the Jedi*. This factor alone gave Piett an instantly iconic quality; becoming the only Imperial officer to appear in two *Star Wars* movies. Speaking today, Colley, who was 42 years old when the chance arose to feature in *The Empire Strikes Back*, claims that his experience on the two movies were definite career highlights.

"It was a joyous experience," enthuses the actor. "I think part of that was because CGI had not got its grip into filmmaking back then. Most of what you see on the screen in these two movies, be it









a creature which is the size of a mouse or the size of an elephant, was actually there on the set. Everything was being worked either electronically or with men inside it. With CGI, you don't see anything at all, it is all put in there afterwards, but we were seeing everything and acting opposite some wonderful creations. For instance, I recall sitting with George Lucas on the set of *Return of the Jedi* and watching the director, Richard Marquand, rehearse the first scene with Jabba the Hutt. That was truly amazing and, thinking back, it reminds me of how practical effects like this are really a lost art.

Prior to *The Empire Strikes Back*, Colley had notched up some major movie roles, including appearances in the horror opus *The Blood Beast Terror* [1968], the controversial Ken Russell film *The Devils* [1971], and even playing Jesus in Monty Python's classic comedy *The Life of Brian* [1979]. Surprisingly, though, Colley's casting in *The Empire Strikes Back* was predominantly based upon him simply having the right "look" for the role.

"The casting director for *The Empire Strikes Back* knew me," relates the performer. "He asked me to meet with Irvin Kershner who, I was told, was making the sequel to *Star Wars*. I had not actually seen

**"Irvin Kershner said to me, 'I'm looking for someone that would frighten Adolf Hitler!'"**

*Star Wars* at that point, although of course I knew what it was, so I agreed. I remember when I walked into his office, Irvin said to me, "I'm looking for someone that would frighten Adolf Hitler!" And he sized me up and down and continued, "Yes, I think you're it." So there you go!

Obviously they were going on some sort of design for Darth Vader's men—there were echoes of the Gestapo or at least

fascism in there—and that was also how I approached the role."

Having never seen *Star Wars*, after being cast as Admiral Piett, Colley immediately rushed out to the cinema. "It was still showing in theaters so it was not a hard film to see," laughs the actor.

"However, I have to admit that I was expecting to view the sort of awful sci-fi film that I had grown up with in my youth—plastic monsters from outer space and that kind of thing! Of course, instead I saw this classic movie, which was absolutely wonderful. I said at a convention once that *Star Wars* is more than just a film, it has become part of 20th Century history. That may sound pretentious, but I think it is true.

I remember sitting at Heathrow airport one day and the political cartoon in the newspaper was the Queen knighted somebody, but she was using a lightsaber. I also recall that during one debate in the House of Commons, a Member of Parliament referred to someone else as being like Darth Vader. So I think it is very evident that *Star Wars* has crept into our general consciousness."

Colley looks back on *The Empire Strikes Back* with special fondness, predominantly because his working relationship with Kershner could not have been better.

"George Lucas was certainly around when we made *The Empire Strikes Back*,



## AN ADMIRABLE DEMISE!



Few deaths in the *Star Wars* movies are as spectacular as Admiral Firmus Piett's in *Return of the Jedi*. As the battle above Endor rages, an A-wing interceptor crashes directly into *Executor*'s bridge. The downed ship plummets into the Death Star with a huge flaming explosion.



but I only worked with Kershner and he was just brilliant," admits the actor. "If I had to describe him, I would say that he was a very sophisticated New Yorker who only ever needed to say two words. After that, you knew exactly what he wanted. I think *The Empire Strikes Back* is the best of the trilogy, which only testifies to how talented Irvin was. He was a visionary man with a great eye for detail. Indeed, I think it was the famous critic Pauline Kael who said that *The Empire Strikes Back* was the most beautiful looking film of the year. I think she was right. It is fantastic to look at, quite apart from everything else."

Naturally, then, when Colley was asked to reprise his role in *Return of the Jedi* he could not have been happier.

"I owe it all to the fans," he smiles. "Originally, Admiral Piett did not appear in *Return of the Jedi*, but George phoned my agent and explained that my character had encouraged a positive response from the fans. As a result, he wondered if I would like to be in the final *Star Wars* movie. My answer to that was, 'Of course I will!' So he brought me out to the set of *Jedi*, sat down and, right there in front of me, wrote a little sequence for me. Then he said, 'I will write another one for you next week, I have no idea what it will be, but it is nice to have you back.' That was essentially my experience on *Return of the Jedi*—and it was fantastic. I am very honored to have been a part of the *Star Wars* phenomenon."

Opposite page, top left: Piett (Colley, center) joins Ozzel (Michael Sheard, left), and General Veers (Julian Glover, right) in a candid behind the scenes shot. Bottom left: Taking command, in *Return of the Jedi*. Above: On the *Executor* set with Darth Vader!







**S**tar Wars Insider: How did you get started in the movie business? Was it something you always wanted to be involved in?

Brian Muir: I was offered an apprenticeship as a sculptor/modeler at Elstree Studios in England. There had been 12 unsuccessful candidates for the position before me, but it turned out that I was lucky number 13. Having lived in Borehamwood [England] since I was two years old, I was very aware of all the film studios that were based there, Elstree being one. During my childhood, I had several friends whose family members worked in the studios and it sounded so exciting. But it seemed like a pipe dream to imagine that it would ever be part of my life.

How did you come to work on *Star Wars* and how was the project described to you?

Arthur Healey, my mentor during my apprenticeship, contacted me to ask if I was available to start work on a new science fiction film at Elstree. All he knew was that it involved sculpting some futuristic characters from different planets and would probably be about six weeks work, but as it turned out I worked on the film for over four months!



# SCULPT THE

BRIAN MUIR WAS ASSIGNED THE TASK OF SCULPTING THE ORIGINAL DARTH VADER ARMOR FOR *STAR WARS* AT THE AGE OF 23. LITTLE DID HE KNOW HE WAS HELPING TO CREATE AN ICON!  
WORDS: JONATHAN WILKINS





# TING SITH



Can you talk about the process involved in creating Darth Vader from Ralph McQuarrie's original design?

The process started with Dave Prowse being molded from head to toe so that a full plaster cast could be produced for me to work on. As the mask and helmet were to be sculpted first, the head and shoulders were cut from the body and fixed onto a modeling stand. I began by sculpting the mask, back and front, ensuring that there was at least a quarter inch of clay on the plaster head at any point to allow for casting thickness, and to be sure it would fit well on Dave's head. After creating Vader's mask in clay, it was passed to the plasterers to mold and reproduce in plaster. I then carved and sharpened the plaster cast to a finish. At this point I started modeling the helmet in clay over the plaster mask to ensure the overall appearance worked. The same methods of molding and casting in plaster were again carried out. The final molds were made from the plaster cast, and fiberglass versions were produced.



The plaster head and shoulders were then reaffixed to the body and it was moved to the main plaster shop for me to model the armor. Working from Ralph McQuarrie's paintings, I sculpted the chest armor,

a simple line drawing without shading, at a three-quarter angle, of Vader's mask and helmet.

John Barry was the person who I worked closely with during the sculpting process. He came into my workshop each day to see the progress. It was John who suggested the "tear ducts" and the extension of the tubes past the mouth. In recent years, looking at the McQuarrie paintings, I've noticed the tear ducts were part of the design although they did not appear on John Mollo's sketch.

Although George Lucas came into the workshop a few times, he made little comment. Once John was happy that the creation of the mask and helmet were complete, he asked George to come into the workshop to give his approval. He seemed very pleased with the result and made no changes.

**Did you work closely with David Prowse?**

I didn't work with Dave—in fact I had no contact with him.

I did see him on set on a few occasions, but the only time I've spoken to him was in 2006 when we were both signing at a memorabilia convention.

two shoulder bells, and shins. Again each piece was molded and cast in plaster, the lines carved and sharpened with a final remold, and finally cast in fiberglass.

**Did this require you to work closely with John Mollo [costume designer], John Barry [production designer] and George Lucas?**

I was asked to go to the wardrobe department to see John Mollo. He gave me





Is the approach different for a character who has a lot of screen-time (like Vader) compared to a character who is seen very briefly (like the Death Star droid)? No, the approach is the same with every piece you're assigned. You do the best you can with whatever you're doing. It's the time constraints imposed by the filming schedules that dictate how much time you can spend on each sculpt, which sometimes reflects in the quality you are able to achieve.

How much creative input did you have on the finished sculpt?

With any sculpt taken from a two-dimensional drawing there is always some creative input from the sculptor. Every sculptor has his or her own personal style and own interpretations of a design.

How long did it take to sculpt the full Vader costume?

I probably spent five weeks total on



## THE OTHER VADER!

By John Brosio and Pete Vilmur

If you're one of the lucky fans to snag a rare pre-release copy of *The Complete Vader* book, you may have been intrigued by the Darth Vader costume depicted on page 17—a costume that appears to have been based on early Ralph McQuarrie concept drawings for the character.

Often mistaken as an early prototype mock-up for the Dark Lord's helmet and chest armor, this was a Halloween costume fabricated by *Star Wars* concept designer Joe Johnston for a Industrial Light & Magic Halloween party in 1976!

Artist and former ILM Creature Shop employee John Brosio, who also happened to create a pretty stunning Vader of his own, recently asked Johnston about the fabled "McQuarrie Vader" costume, and its ultimate fate.

**John Brosio:** Did you construct the entire costume?

**Joe Johnston:** Yes, I made it in the model shop after hours. I put in one all-nighter as it got close to Halloween.

**Was it styrene? Fiberglass?**

It was slump-molded styrene over a fiberglass body mold that had been sent over with one of the costume shipments and discarded. The styrene completely covered the body mold which was a light brown and very rough textured. The helmet was based on a plastic German army helmet from the toy store, with styrene panels and model kit parts attached.

**When was it made?**

It was made for Halloween in 1976. It was based on Ralph McQuarrie's early illustration of Luke and Vader having their laser sword fight, which is why it doesn't look like the final version of Vader. The color is a blue gray, matching the illustration.

**What became of it?**

It was stored in a box of *Star Wars* things and was partially crushed when a box of heavier items fell on it as I was preparing to move to Marin County in April of 1978. It was too much trouble to repair so the entire thing went into the trash, except for the helmet.

**Could you see out of it?**

Yes, very clearly. I used a pair of tinted safety goggles as part of the faceplate.

**Is it true that the costume never made it to Northern California?**

True, except for the helmet. I saved the helmet for a few years, but pieces started to come off and since it really wasn't the Vader that the world knew, I didn't feel compelled to keep it from its destiny with the dumpster.



Vader. During that time, I was also working on other characters. As the plasterers molded and cast different parts in plaster, I would sharpen them up for remolding and producing the final pieces in fiberglass.

**How many Vader helmets were made for the first movie?**

There were two finished helmets that were used for the production. They were kept in a locked box that was wheeled onto the stage by the wardrobe department each day. There was also a third helmet produced for the special effects department.

**Did you also work on the C-3PO costume?**

I did do some work on C-3PO. When







I started on *Star Wars*, sculptor Liz Moore was just finishing C-3PO at the clay stage. She left the film to join her boyfriend in Holland at the end of January, 1976. It was then left to me to sharpen the detail in the plaster and add the slots across the side joints of the helmet. It was at a very late stage before filming that I was asked to sculpt the hand plates. There was no time to get a plaster cast of Anthony Daniels' hands so I had the unusual job of sculpting directly onto the back of his hands during the lunch break.

**Can you tell us about your work on the stormtrooper costumes? Were they sculpted to fit a specific person?**

The stormtrooper armor was the first thing I sculpted when I started on the film. I was given a plaster cast of an average-sized person. I began with the chest piece and applied the clay to the plaster cast. As I finished each piece it was molded and cast by the plasterers and, as with Vader, I sharpened the detail at the plaster stage. There were gaps between each piece to allow for movement so the stormtroopers didn't look robotic. Each

piece mirrored the next so that it gave the appearance of a suit of armor but with gaps. The gaps allowed the armor to fit actors of varying sizes—the bigger the actor the bigger the gaps in the armor.

**How much consideration is given to the actors? Is there ever trade-off between comfort and design?** Actors are given a certain amount of consideration, but the aesthetics of the costume are very important as well.

Originally there was a back and front to Vader's mask, which was sculpted and produced in fiberglass, but we realized that it would be claustrophobic for Dave, and the back was discarded. Also, to get some more airflow into the mask it was decided at a late stage to add a chin vent. I just drew this in the clay as a guide for the plasterers to cut in the finished fiberglass. Foam was inserted into the mask for a more comfortable fit. Unfortunately, the use of fiberglass does not lend itself to comfort.

**Do you prefer creating costumes or set details, such as the space jockey from *Alien*?**

I wouldn't say that I have any particular preference. The fine detail of whatever you are working on is satisfying. There is such variety in film work and it is usually interesting, although sometimes challenging. With sculpting the main characters for *Star Wars* there was

a feeling of real involvement in the film rather than working on components of the sets, but from a pure sculpting aspect they are both enjoyable.

**If you had the chance to work on Vader again, would you do anything different?** I wouldn't set out to do anything differently, but it would be difficult, even with a trained eye, to produce something that is exactly the same. The fact that Vader has become such an iconic character proves that it worked visually. 🖖

## SELECTED CREDITS

*The Spy Who Loved Me* (1977)  
*Superman: The Movie* (1978)  
*Alien* (1979)  
*Clash of the Titans* (1981)  
*Raiders of the Lost Ark* (1981)  
*The Dark Crystal* (1982)  
*Octopussy* (1983)  
*Indiana Jones and the Temple of Doom* (1984)  
*Young Sherlock Holmes* (1985)  
*Return to Oz* (1985)  
*Willow* (1988)  
*Sleepy Hollow* (1999)  
*Harry Potter and the Order of the Phoenix* (2007)



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INSIDER MAKES AN APPOINTMENT WITH *STAR WARS* ROYALTY AS CARRIE FISHER TELLS IT LIKE IT IS! WORDS: CHRIS SPITALE



Leia's royal title of Princess followed her throughout the galaxy. If Carrie Fisher had a title before her name, what would it be? Your Royal Holiness.

The title of your memoirs is *Wishful Drinking*—if you were channeling Leia and penning her life story, what would it be called?

What I'm going to call the next book—*The Empire Strikes Wishful Drinking*.

If the strong-willed Padmé Amidala had lived to raise the headstrong Leia, what do you think would have been the dynamic of their mother/daughter relationship?

Well, there would have been a lot of envy—not too dissimilar from my own because it's always unpleasant when your parent is better looking than you are! There would have been a very big rebellion, but hopefully, as a teenager, I'd have made her feel a little less clever.

In *Return of the Jedi*, Leia was clearly in great shape for her summer beach wear. Besides the usual cardio [from always running from the Empire], how do you think she was able to maintain such a lean physique? There's no time to eat. And everything spills when you make the jump to lightspeed!

If you were playing armchair therapist to the Princess, what kind of advice would you offer?

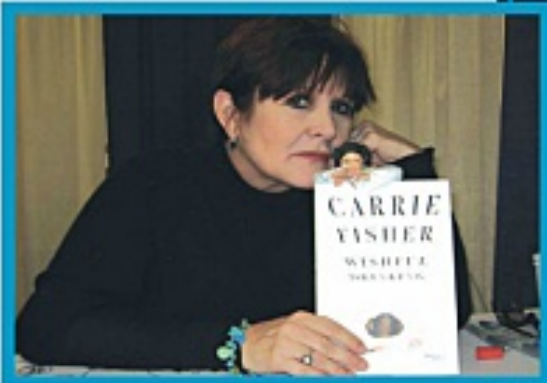
Get out of space! You know, she's obsessive-compulsive, so take more time for yourself. Go shopping; get a massage! Don't always be in battle; it's just gonna wear you out and give you heart trouble before you're 60!

**NAME:** CARRIE FISHER  
**ALIAS:** PRINCESS LEIA ORGANA

**FIRST APPEARANCE:**  
***STAR WARS: EPISODE IV A NEW HOPE***

Do you think she'd have been a little more easy-going with Han if she were on Prozac? No, there's just no way you are gonna be easy-going with Han!

If Leia had had visited the Mos Eisley cantina, which cocktail would she have preferred? A smoking mynock!



Let's say that after several smoking mynocks Leia decided to karaoke while the cantina band played backup. What song would she select? Billie Jean [You're Not My Lover].

If you were recasting *Star Wars* today, which actress would you cast in the role of Princess Leia?

Maybe Ellen Page from *Juno*. I also like Mary Louise Parker from *Weeds*. But I don't know if they'd need galfer's tape.

Since you are a highly-respected script doctor, which *Star Wars* scene would you have liked to have changed?

I would have given myself—as I tried to do—dialogue when I was with Jabba the Hutt. As my co-travelers [Luke, Han and Chewie] are walking away, I wanted to say, "Don't worry about me, I'll be fine... Seriously." ☺





# WARRIORS OF ENDOR

CUTE, CUDDLY, AND HIGHLY DANGEROUS WHEN CROSSED, THE EWOKS PLAYED A KEY ROLE IN BRINGING DOWN THE EMPIRE. HOWEVER, THEIR BRAVERY DIDN'T END THERE. ALLY WYBREW RECOUNTS THE LIVES OF FIVE OF ENDOR'S FINEST FURBALLS.

## WICKET

### HEROIC MOMENTS

The most famous Ewok, Wicket Wystri Warrick, played an instrumental role in the battle against the Galactic Empire, thereby adding to the storied history of his tribe's home, Bright Tree Village. His quick thinking and bold actions saved Princess Leia Organa when scout troopers captured her on the Forest Moon of Endor. Wicket also played a crucial role in rescuing Jeremitt and Catarine Towani after a monstrous Gorax kidnapped them. A tough little warrior, he delivered the killing blow to the cruel King Terak of the Sanyassan Marauders who had enslaved Wicket's friends.

### WEAPONS/GADGETS

Ewoks' weapons were primitive but effective. Wicket's favorite was his trusty spear, which doubled as a walking stick. Not always as adept with weapons as other Ewoks, his amateur use of a sling was in evidence during the tense Battle of Endor.

### TRIVIA

Wicket tried his hand as a pupil of the medicine man Logray. Sadly, he lacked the patience and skill necessary to become a shaman.

### ALLIES

Wicket made a number of allies through his friendship with Princess Leia. By helping her on Endor, Han Solo, Luke Skywalker, R2-D2 and C-3PO became honorary "members" of the Bright Tree Village tribe.

### ENEMIES

Morag the Tulgah witch was a fearsome enemy of the Ewoks for over 200 years. Her attempts to destroy Bright Tree Village led her to use beings such as the Phlogs and the Duloks to aid her evil cause. Wicket and his friends helped prevent her from succeeding, until the Ewok shaman Logray finally froze her into stone.



Wicket



# PAPLOO

## HEROIC MOMENTS

Paploo risked his life when he helped the Rebels gain entry to the Imperial control bunker by distracting the guards, stealing a speeder bike, and leading them deep into the forest. Hanging on for all he was worth, he finally swung up into the trees to safety.

## WEAPONS/GADGETS

One of the most effective weapons used against the Ewok's larger enemies was the tek swoe, literally, "head hitter." Put to use against the Imperial AT-ST's during the Battle of

Endor, this destructive weapon used logs suspended high up in the trees. Released at just the right moment, they smashed through whatever got in their way!

## TRIVIA

The nephew of Chief Chirpa and one of Wicket's closest friends, Paploo was one of Logray's apprentices. He was appointed medicine man of Bright Tree Village following Logray's exile and his placing of a curse on the village.



## ALLIES

Among the many allies of the Ewoks were the wisties—otherwise known as the "firefolk." Extremely small—in fact, no larger than an Ewok's hand—these creatures helped protect Bright Tree Village from destruction when Morag tried to burn it down.

## ENEMIES

Condor dragons were large, flying reptilians (creatures who resemble both reptiles and avian beings) whose carnivorous habits led them to hunt small creatures. They had been known to seize Ewoks from the backs of their ponies, although thankfully this wasn't a common occurrence.



# CHUKHA-TROK

## HEROIC MOMENTS

Chukha-Trok was a valiant woodsman who eagerly joined Deej Warrick on the expedition to rescue the Towani family. He charged after Cindel when her flighty horse whisked her off into the woods, and he gave his life battling a Gorax to save the strangers' lives.

## WEAPONS/GADGETS

As a woodsman, Chukha-Trok's primary weapon was his stone ax, expertly wielded during his battle with a Gorax. As a gesture of honor and respect, he bestowed this icon of Ewok bravery on Mace Towani just before he died.

## TRIVIA

Chukha-Trok wore an ivory tooth around his neck that originated

from the jawbone of an unknown creature, given by Logray as a sacred token to help him on the rescue expedition.

## ALLIES

Cindel Towani was one of the most pivotal humans who interacted with the Ewoks. During Cindel's time on Endor, the tribe banded together to help find and save her parents.

## ENEMIES

The Gorax were among the most threatening of all the Ewoks' enemies on the Endor moon. These sentient omnivores stood at least six meters high and often raided villages to capture Ewoks as pets or to devour them!





# LOGRAY

## HEROIC MOMENTS

Logray played a prominent role in Ewok culture as the shaman and medicine man of Bright Tree Village. He tended off the vile witch Morag on numerous occasions. But he later was exposed as a bully and banished from the village.

## WEAPONS/GADGETS

Logray's most powerful weapon was his "magic." Having been a slave to the evil Morag in his youth,

Logray was able to learn her secrets, becoming a strong magic user in the process. These skills helped Chief Chirpa protect Bright Tree Village and its inhabitants.

## TRIVIA

The skull Logray is seen wearing on his head is that of a churi, a bird native to Endor. He also had a churi skull fixed to the roof of his hut.

## ALLIES

Logray had many apprentices over the course of his life. The first was named Zarrak. Sadly, he turned to the dark arts, and was later expelled from the village. His greatest student was Teebo.



## ENEMIES

A group of Sanyassan Marauders from the planet Sanyassa crashed on Endor's moon around 100 years before the battle of Yavin and set up a base. Fearsome space pirates, they frequently raided settlements and captured and killed many Ewoks.



Logray: Full of magical secrets

# DEEJ WARRICK

## HEROIC MOMENTS

It takes a brave soul to lead his son and friends into certain danger—and that's exactly what DeeJ Warrick (Wicket's father) did when he went after a Gorax. Venturing into a place from which no Ewok had returned, DeeJ risked his life to rescue Cindel Towani's parents and proved that Ewoks are braver than their small stature might indicate.

## WEAPONS/GADGETS

DeeJ was known for his proficient use of the hang-glider, a simple but effective construction made of soft wood and animal skin. The contraption was later employed by Wicket, who used it to pursue Cindel Towani when she was whisked away by a condor dragon.

## TRIVIA

DeeJ had three sons: Weechee, Widdle (also known as Willy) and Wicket. He also had a daughter, Windu.

## ALLIES

Noa Briqualon was a scout who had become stranded on Endor early in his career. He had been travelling with his friend, Salek Weet, who was killed by the Sanyassan Marauders, an old enemy of the Ewoks. Noa helped the Ewoks fight the Marauders, ridding Endor of this terrifying foe.

## ENEMIES

Standing over three meters tall and baring two great tusks, boar-wolves (or "borra") were a huge threat to the Ewoks. DeeJ and his sons fought valiantly against one borra attacking Cindel and Mace Towani before Wicket felled it with a poisoned dart.



DeeJ: Always ready for a fight



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EXCLUSIVE FICTION

# FIRST BLOOD

CHRISTIE GOLDEN TELLS A DISTURBING TALE OF THE SITH

WITH ART BY BRIAN ROOD

Sith apprentice Vestara Khai stood beside her master, Lady Olaris Rhea, in the courtyard of the Sith Temple. Grand Lord Darish Vol was present, along with all the High Lords and Lords of the Sith Circle. There were too many Sith Sabers to include them all, so only a prestigious few had been chosen. Vestara's father, Saber Gavar Khai, was among that number. She watched him as he stood next to his friend, Ruku Myal, a Saber as fair-haired as Khai was dark, as animated as Khai was solemn. Vestara was the sole apprentice. Oh, the rest of the Sith on Kesh would be watching, of course. Holocams were set up all over the courtyard, and the event would be broadcast live all over the planet.

Vestara did not pay much attention to the speech Grand Lord Vol gave, and she suspected that, revered as Vol was, few others did either. Everyone was waiting for the Sith training sphere, Ship, who had told them to gather, as he had something very important to tell them.

And when he finally spoke, inside their minds, Vestara was stunned.

*For long you have been isolated. Yet a well-established trade route closer than you know will open the galaxy to your conquest. We will find a vessel to take, and use it to repair the crashed warship Omen that*

*stranded you here. And we will strike again and again, until we have a fleet to breed fear throughout galaxy. Five of you will accompany me on this initial voyage. Come.*

Murmurs of excitement arose, and then the names were placed in their minds. *High Lord Sarasu Taalon.* No surprise there, Vestara thought. Dark purple head held high, the Keshiri High Lord seemed unable to keep from smirking as he strode up to stand beside the Sith training sphere. *Lord Ivaar Workan.* Again, not unexpected. Both men, the Keshiri and the older human male, were powerful in the Force and, Vestara had heard, ruthless as well. Of course, Ship would choose them.

*Lady Olaris Rhea.* Lady Rhea exuded pleasure and confidence in the Force as she absently patted Vestara's cheek and lithely strode forward to join the two High Lords.

*Saber Ruku Myal.* Vestara felt a ripple of surprise in the Force. A Saber? When there were still Lords and High Lords from which to choose? Myal's chiseled features betrayed little, as did his Force aura. Nonetheless, he had to have been surprised at the choice.

*Vestara Khai.*

Vestara blinked, confused, thinking that Ship was speaking solely to her for some reason. *What is it, Ship?*



*A brush of humor. Come along, apprentice. Do not keep your betters waiting.*

Vestara knew she did a poor job of concealing her astonishment and delight as she made her way to stand with a High Lord, two Lords, and a Saber. But in the end, the disapproval coming from the crowd members meant little to her. She was going with Ship, and they were not.

"Good thoughts, Apprentice Khai?" The voice was masculine and kind. Vestara smiled. If her father couldn't be here, at least her father's friend was.

"The best, Saber Myal," she replied. "I am thinking of how fortunate I am to be here on this historic occasion."

"Apprentice," growled Taalon, "you waste your energy and that of others. You should be meditating."

"No, Taalon. None of us should be," said Workan. And he was right. Vestara felt the change in Ship, a tension, a readiness. Part of the curving sides that formed Ship's interior wall became transparent. These five Silth, for the first time, beheld a spaceship other than the *Omen*.

They heard Ship in their minds: *This vessel is a Damorian s18 light freighter. It has a crew of six. It is en route from Eriadu, a major shipyard. Its cargo will help our cause greatly.*

"What do we do?" asked Taalon.

*We must damage it so that it is forced to land for*

*repairs, Ship replied. Command me.*

Taalon, the leader of group, responded immediately. At once, Ship—designed to obey a powerful will—sprang into action. Vestara and the others found themselves making use of the Force to press their bodies flat against the floor of Ship's interior as the vessel, eager for battle, dove toward his unwitting prey. Weapons appeared out of nowhere—laser cannons manifested from its belly and screamed fire at the freighter, a magnetic accelerator formed at its back to hurl devastating metallic orbs that punched holes in the freighter's side.


Vestara watched, wide-eyed. She had never seen Ship attack before, and it was a beautiful dance of destruction.

*Doesn't it have any defenses?* She thought to him.

*It can carry up to six BDY crew skills, came Ship's response. They would have launched by now if they were going to.*

And as Ship had said it would happen, so it did. The freighter was disabled and unable to make the jump into hyperspace. Instead, it headed for the planet. Elation rippled through the Force, as Taalon directed Ship to follow.

The planet was pleasant and temperate. Ship had done perhaps too good a job on the vessel; there were gaping holes in its side...and even at a distance, Vestara saw footprints in the soft mud.



"THE FREIGHTER WAS DISABLED AND UNABLE TO MAKE THE JUMP INTO HYPERSPACE. INSTEAD IT HEADED FOR THE PLANET."



"They have fled already," said Taalon as he and the others stepped out of Ship's interior. Vestara let the other four precede her, as was proper.

"Of course they have," said Workan, in a tone of voice that was almost a sneer. "Did you think they would sit around and wait to be caught?"

"Look there," said Myal, pointing. "Humanoid tracks going off in two separate directions."

"They will have weapons," warned Workan.

"So do we," smiled Lady Rhea, patting the lightsaber clipped to her belt. They had more than that, of course. All of them carried small, handheld blasters and parangs. The parangs, sharp-edged glass tools that, when thrown, returned to the thrower, had originally been designed merely to clear fields. Now, they were useful and deadly weapons. And of course, they all had the ultimate weapon.

The dark side of the Force.

Vestara had been extending herself in the Force as the others had. The fear exuded by the fleeing crew was rich and satisfying, almost overshadowing something—

"Come, Vestara," Lady Rhea said. "We will go with Lord Workan."

Vestara opened her mouth to say she thought she had sensed something, but out of the corner of her eye she caught the movement of a small ground-dwelling mammal scurrying out of sight. She was grateful for her hesitation. She was already being scrutinized as the only apprentice on the mission; she didn't want to make a single misstep. Vestara closed her mouth and nodded, moving to follow as instructed.

"You will come with me, Lady Rhea," Lord Taalon commanded. "Lord Workan will take Saber Myal and Apprentice Khai." The smooth voice brooked no disagreement. Lady Rhea inclined her fair head as if she didn't care either way.

"Do me proud, Apprentice," she said to Vestara.

"Yes, Lady Rhea. Of course," Vestara replied.

The hunt was on, and Vestara could feel the excitement building inside her. The terrain—open, grassy plains with patches of brown soil here and there—was far from ideal for concealment. There were clearly marked footprints here, flattened grasses there, and only one place that might offer any shelter—the gentle rise of forested hills.

"We're fortunate they are not Force users," said Myal.

"We are even more fortunate that they had no chance to hide their path," commented Workan. Vestara remained silent—she only spoke when spoken to. Both the High Lord and the Saber were right. The frightened Force auras were like beacons, and the trail was obvious.

"Should we take them alive?" asked Myal. "They might be able to help us repair the freighter."

"No," Workan said. "You think too small, Myal. Ship will know how to repair it, if it is not too damaged. If he

cannot, we will salvage what we can and return when we have more vessels. It is best to eliminate all witnesses."

Vestara expected as much. She only hoped that she would be permitted a kill. She knew that Workan and Myal, who outranked her by a considerable amount, would be eager for this sort of kill themselves. It was new for the Sith, to openly attack an enemy. Normally, in her society, murder and assassination were almost...genteel. One's opponent was eliminated either by oneself or a hired killer. Vendetta killings were honorable, and one bragged by snapping off the recognizable blade of the shikkar. But this—openly chasing a foe, dispatching them like beasts—was new. They were not Sith. They did not deserve any elegance or sophistication in their deaths.

There was movement in one of the trees, and it was not caused by the wind. Workan paused, unfastened his parang, took aim, and let it fly. Emitting its unique whirring sound, the weapon struck home. The leaves of the tree shook slightly, and a body fell. It was short and squat and appeared to be male, wearing what Vestara knew to be a pilot's outfit, with an overly large head that was—unfortunately for the pilot—cloven in two. The huge black eyes were wide and staring, the folds that encircled his mouth flapping in his death throes. Vestara wrinkled her nose.

"Sullustan, I think," said Workan. "So ugly."

Vestara's danger sense tingled. She opened her mouth to warn her companions, but they had sensed it as well. All three of them drew their lightsabers, batting back the blaster bolts that did nothing other than reveal the shooter's location to his killers. "You flushed his friend," said Myal.

"You take this one," said Workan. Myal inclined his head, drew his blaster, and fired while Vestara and Workan almost effortlessly defended him. This shooter, a human, also dropped, dead before he hit the ground.

Myal sighed, disappointment furrowing his brow. "Too easy," he murmured. Vestara agreed. Apparently there was more challenge in planning and carrying out the murder of a fellow Sith than there was in killing these beings.

Workan's comlink chirped. It was Taalon. "We have found the rest, holed up in a cave. I thought you two would wish to see them before we dispatched them."

You two? Vestara fought to keep her expression motionless. Workan and Myal exchanged glances. "Indeed," said Workan. "What do you wish Vestara to do?"

"She will return to the frigate and begin cataloguing its contents," said Taalon. Vestara felt her cheeks start to burn with embarrassment and used the Force to hide it. Workan clicked the com and looked at Vestara expectantly. She bowed and turned around, breaking into a trot as she returned to the frigate. Ship sensed her unhappiness but she did not respond to his inquiries.



Vestara was used to unquestioning obedience, but this time, the dismissal stung. Taalon had deliberately denied her a chance for a kill and had added insult to injury by assigning her a menial task that had no urgency whatsoever. As she approached the grounded freighter, though, she sensed another presence in the Force—and this time, she was sure it was not an animal.

Vestara drew her lightsaber and activated it with a fierce snap-hiss just as someone stepped out of the hole blown in the freighter's hull.

The human girl was barefoot, wearing only a single garment that covered her from shoulder to knees. It was stained, tattered, and oft-mended. Pale flesh showed old and new scars. A fresh gash on her head suggested that she had been injured in the crash. *That's why her Force presence felt so faint to me*, Vestara realized. The girl had been unconscious, and Vestara, like the other Sith, had focused on the fear of the known prey.

"Please don't hurt me!" The voice was young and frightened. The girl flung up her hands in a pleading gesture, her face—too old and haggard-looking for the age Vestara suspected she was—filled with fear. "I don't care about the cargo! You can have it!"

Intrigued, Vestara lowered her weapon slightly, happy to seize another chance to learn something about this vast galaxy that her people would soon conquer. "You are not a member of the crew. Are you a stowaway?"

The girl hesitated, and Vestara lifted her lightsaber. The other girl shrank back. "The pilots were helping me escape from B'nish. I am—I was—a slave. Are you bounty hunters? Pirates?"

Were they pirates? As good a name as any. "Pirates," Vestara confirmed. "We wanted the cargo."

"The others—"

"Are dead, or will be soon."

She swallowed. "I have nothing you could want," she said. "Take the cargo. Leave me here. No one will find me."

"It...doesn't work that way," Vestara said quietly.

"Please...the others won't even know. I wasn't on any crew roster. Just let me go, say you never saw me. I just...I just want to be...to live as a free being. I've never known that. No one will know!"

No one would. No one except Vestara. No one except Ship, whom she could feel in her mind, quietly observing her behavior. This girl, slave or no, harmless or no, was not Sith. And therefore she had to die.

"I can make it quick and painless," Vestara said, wondering why she said the words even as they came unbidden. Why should she care what pain she caused.

"Kneel down, I will—"

The girl's blue eyes, hopeful a moment ago, now went hard even as tears sprang to them. "No," she said, her voice firm and surprisingly strong. "No more kneeling. No more obeying. You are not my master. No one is. I will die free!"

And quick as a sorumi doe, she took off running. Vestara was just as fast. Her parang was in her hands in an instant. She gathered the Force to guide her aim, then let fly.

The glass weapon could not know pity. It went through her with the same ruthless efficiency as it had once sliced through tangled undergrowth. The impact of the blow knocked the girl off-balance in mid-stride.

*Red*, the world was red, hot and vital and piercing. Vestara swayed for a moment. No one had warned her... she hadn't expected...quite so much...

She had died resisting death, embracing life with a fierce passion that Vestara had never before encountered, and the sensation in the Force as that life was ripped away stopped Vestara's breath as her heart slammed against her chest. She felt her own knees buckle and her world swirl around her. For a merciful instant, the grayness dimmed the urgent violence of the red, long enough for the Sith apprentice to gather herself and remember the power of her will.

Only the Sith were to survive. This girl would never have been one. Vestara had done exactly as she should have.

*So why do you still tremble, apprentice?*

*I—I don't know*, Vestara thought, not bothering to wrap a lie around herself. Ship knew how to see through those. She was still recovering from the feel of the wounded Force, from the sight of so much...too much...red. She walked up on uncertain legs to stand over the body, and wondered what the girl's name had been.

*Name her yourself*, Ship said.

Vestara swallowed, then reached out in the Force to calm her own beating heart. She took a deep breath of the copper stench of fresh blood.

*I will name her First*, Vestara decided, letting cold dispassion settle upon her. *For she will be the first of many*. And she was. 🗡️



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"I CAN MAKE IT QUICK AND PAINLESS," VESTARA SAID, WONDERING WHY SHE SAID THE WORDS EVEN AS THEY CAME UNBIDDEN."



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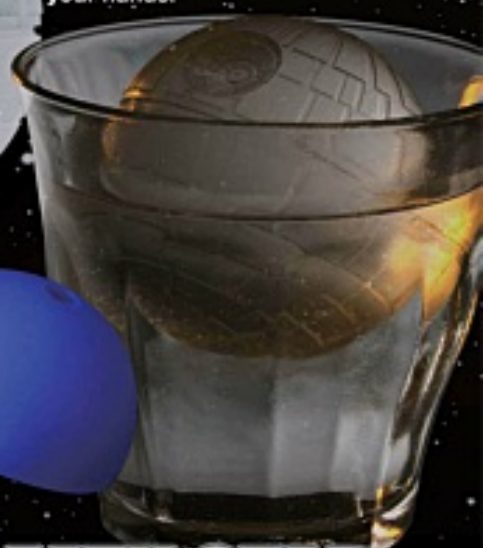
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